

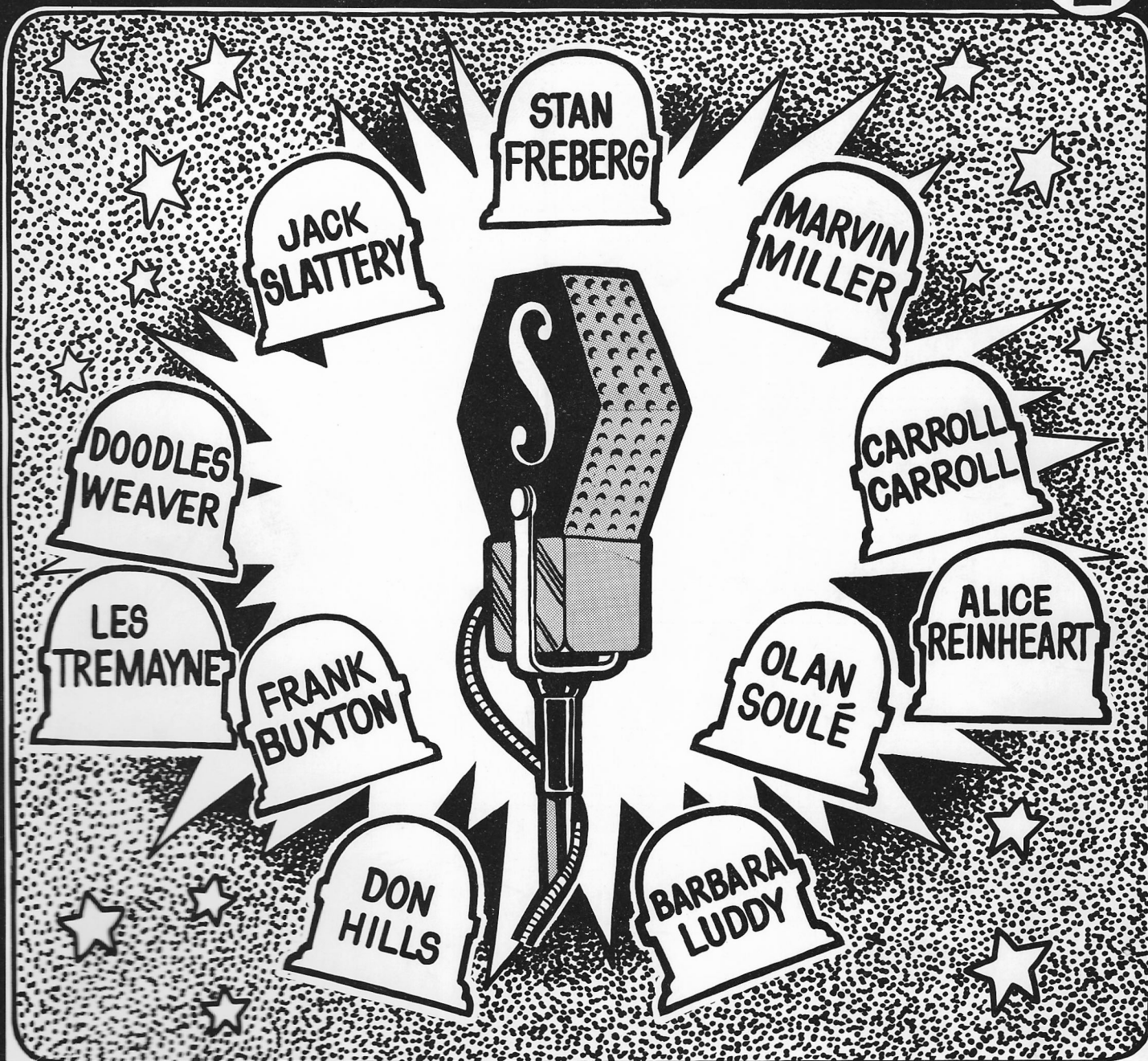


SPERDVAC

MAGAZINE

SOCIETY TO PRESERVE & ENCOURAGE RADIO DRAMA, VARIETY AND COMEDY

ISSUE
#2

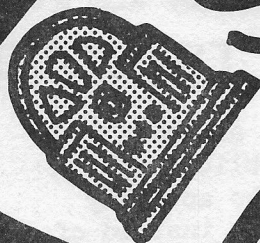


RADIO STARS OVER SPERDVAC-PAGE 5

**ALSO
INSIDE**

ARTICLES by FRANK BRESEE & HARRY VON ZELL
AND MUCH, MUCH MORE!

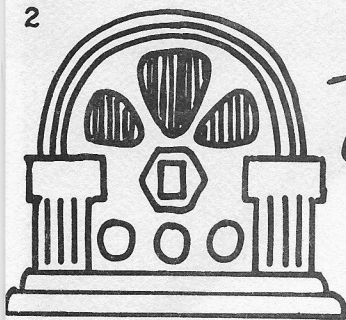
SPERDVAC MAGAZINE



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ISSUE #2

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COVER
BOBB LYNES



the WORLD of OLD TIME RADIO

Joe Crawford

OTR- Old Time Radio in the last few years has taken on many aspects of actually becoming a full fledged hobby. Several clubs have formed and many publications have sprung up to service the needs of a growing number of people who actually listen to radio with their ears open and imagination going full blast instead of staring with blood shot eyes at the Television with their thinking process on a holiday. Of course, the radio they are listening to, for the most part is over 20 years old. Most of the hobbyists in OTR, especially those who belong to the several OTR clubs simply prefer the Golden Age of Radio with its superb writers, actors, soundman and all of the other true artists who put sparkle to the words Golden Age Radio.

Listed below are organizations and publications of interest to OTR fans. collectors and anyone wishing just to remember.

OTR PUBLICATIONS

AIR WAVES- 438 W. Neptune Niu Dekalb Il. 60115. Published Monthly \$10.00 per year. Jerry Chapman & Joe Webb editors.

NOSTALGIA NEWSLETTER- Box 421 Morton Grove Il. 60053. Published Monthly. \$7.00 per year. Chuck Schaden editor.

HELLO AGAIN- Box C Orange Ct. 06477 Published Monthly. \$6.00 per year. Jay Hickerson editor. See ad page 37.

NATIONAL RADIO TRADER- Box 1147 Mount Vernon Washington 98273. Published Quarterly. \$8.00 per year. Phil Cole editor. See ad page 39.

NEWS & REVIEWS- 17173 Westbrook Livonia, Michigan 48152. Published Monthly. \$6.00 per. year. Andy Blatt & Bob Burnham editors. See ad page 36.

NOSTALGIA RADIO NEWS- Box 2214 Syracuse, New York 13220 Published Monthly. \$3.60 per. year. Edited by Allen Rockford and Don Richardson. See ad page 38.

READ GARY LYCANS "NOSTALGIA RADIO" COLUMN
EVERY THURSDAY IN THE ORANGE COUNTY REGISTER.

WORLD OF YESTERDAY- 13759 60 th. St. North Clearwater Florida 33520. Published five times per year. \$5.00 per year. Linda and Ron Downey editors.

OTR CLUBS

GOLDEN RADIO BUFFS OF MARYLAND- Gene Leitner 3127 Wallford Drive, Apt. D Dundalk Md. 21222. Annual banquet, tape lending library and quarterly magazine.

INDIANA RECORDING CLUB- William Davies 1729 E. 77th. Street, Indianapolis Indiana 46240. Newsletter and tape lending library.

CONTINUED ON PAGE 34

One of SPERDVAC's goals is to seek out and honor the people who made radio's golden age possible. STARS OVER SPERDVAC, on pages 4 and 5, shows in pictures some of the radio greats who have appeared at SPERDVAC meetings. We will continue to honor many radio personalities in the coming months.

Page 4 & 5 photo credits:
Dick Palmer, Steve Jelf

Pasadena Poem

3

Alright, in the old song
birds really do fly
over the rainbow; but
where I come from birds
chase the smog like raffle tickets
on a Chrysler New Yorker
& cancer slams up against
the San Gabriel Mts.

A rage of poison now prevails
upon what used to be, for example
a distress of silken ladies;
every night their patent leather
spikes would cripple the parkinglot
of The Black Cat bar, & the kid
who lived over the Los Robles Laundry
lean'd out of windows long after
The Lux Radio Theatre

watching the vice busters, hearing
a whorl of sirens just like Fritz
Ritz screeching:

No!

at enterprising Nancy
from a dogear'd copy of Tip Top Comics
under the bed.

If only the fading strains of Sibelius
turn'd on I Love a Mystery & Arch
Oboler konkt out the lights; a local
vocal by Monica Whalen, who sang about
birds flying over rainbows, were able
to put us to sleep again.

It's impossible, now, because by 1959
radio is dead; & birds fly thru this
cigar ash of a city
that slams like Jack Benny's vault door
for the last time
against the lowering slopes
of the San Gabriel Mts.

michael c ford

CrEdItS

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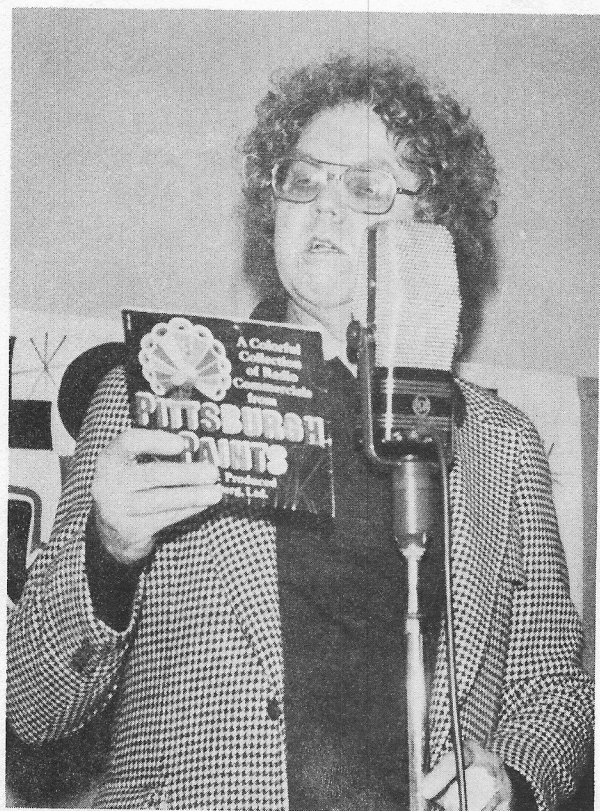
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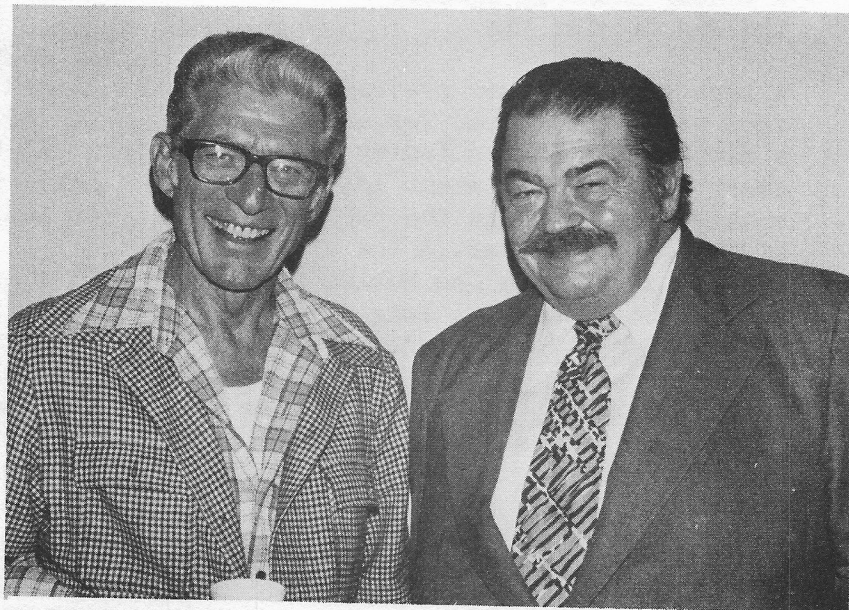
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★ STARS ★ ★ ★

OVER SPERDVAC



"Hmmm...SPERDVAC...Sounds like some kind of skin disease," commented Stan Freberg.

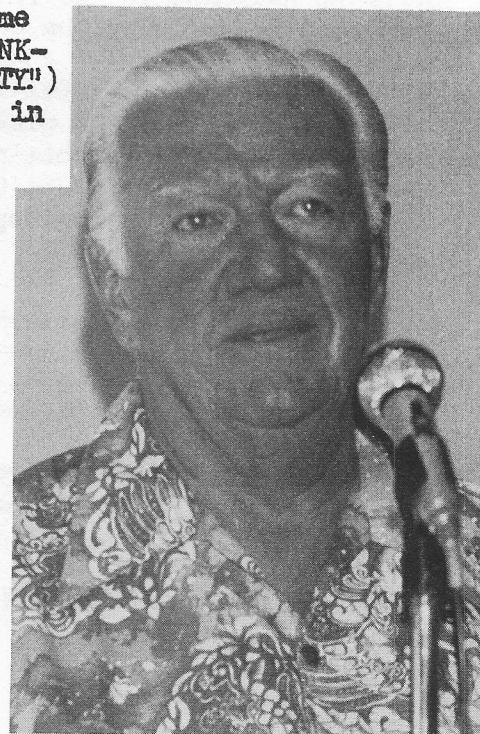


LUX RADIO THEATER announcer John Milton Kennedy at a SPERDVAC meeting with the ubiquitous and multi-talented Marvin Miller.

Jack Slattery ("Come on in. It's ART LINK-LETTER'S HOUSE PARTY") told of early days in Los Angeles radio.



A very funny Doodles Weaver provided plenty of laughs at SPERDVAC's annual dinner meeting.



DRAMA was the order of the day when SPERDVAC presented a live performance for the Jim Beam Bottle Club in Hollywood. "The Body in Bixby Slough" starred Chuck Howerton and Linda Gary. HEARTBEAT THEATRE producer-director Don Hills directed and recruited professional actors. **RIGHT:** Gary and Howerton. **BELOW:** Director Hills cues sound effects man Ben Reeves while Steve Schatzberg and Chuck Howerton play a scene.



RIGHT: The Big Broadcast co-author Frank Buxton spoke on radio comedy at a SPERDVAC meeting. →

BELOW LEFT: Radio greats Olan Soule and Barbara Luddy, longtime stars of the "Firstnighter" program.

BELOW RIGHT: Marvin Miller, one of radio's busiest actors, visits with SPERDVAC's Bobb Lynes on KCSN.



⁶The One, The Only, GROUCHO

I met Groucho Marx on the memorable Sunday afternoon of June 22, 1975. It was an experience I shall never forget. As I sat in his living room waiting for him to return from his daily walk, I couldn't believe I was there.

My first glimpse of the then 84-year-old comedian was his entrance and the loving kiss he gave to the nurse who greeted him.

He was no longer the strange character from another world with the outlandish black mustache, bushy eyebrows, frock coat and over-sized cigar. Time had slowed the fast-paced walk to a slow shuffle and there were only vague traces of the other trade marks. But the eyes sparkled and a wisp of a playful smile gave a loud indication that while age had affected him, there were still places to go and people to insult. His first spoken words showed me that the most famous of his trademarks, his incredible wit, had not deserted him.

As we sat down to lunch he looked at me and said, "Are you going to school?" "Yes", I replied. "Well, it's about time," he shot back with a playful twinkle in his eyes. I had worn one of my ever-present Marx Brothers T-shirts and when he admired it, I asked him if he would like one. "Sure, take it off," he commanded. The entire conversation went the same staccato way all through that unforgettable moment in time. As he left to visit his friend and former writer Arthur Sheekman, my lifetime dream was over almost.

The reason I had been invited to lunch with Groucho was because I'd shown Groucho's agent an original 16" disc of one of Groucho's radio shows. It just so happened that Groucho did not save recordings of any of his broadcasts. It also so happened that Groucho now wished to have a complete collection of all his past shows. I gave Groucho professional tape masters to a few of the shows I had saved and from then on I became Groucho's "recording enginner" in charge of dubbing all his public appearances and private tributes. Now, my dreams had come true beyond my wildest imagination! I was working for the personality I admired most in the world.

The following information was compiled from my own research, along with information taken from Groucho's files during the two years I worked there.

The Marx Brothers had separate but distinct radio careers. The first Marx Brother to speak over the magical airwaves was the one you would have least expected. On May 19, 1929 Harpo Marx joined many other Hollywood stars and for the first and last time SPOKE well wishes to Admiral Byrd.

In September 1932 all four Marx Brothers(though I have no idea how) cut a wax audition show for Chevrolet. It was never picked up. In late October 1932 Chico, always the business man, went to New York to negotiate a series for Groucho and himself with Standard Oil of New Jersey. The deal was completed and Groucho and Chico told the press that now they were waiting for Television so Harpo could join them.

The first show aired November 28, 1932 from WJZ, New York and was part of the NBC Five Star Theater (a five-day-a-week series of alternating programs for different tastes. The Marxes called their weekly half-hours "Beagle, Shyster, & Beagle" for about three weeks until several lawyers named Beagle threatened to sue. Not wishing to spoil their radio career that early in the game, they changed the title to "Flywheel, Shyster, and Flywheel." A review of the opening show describes the plot as this: First, Groucho raises the salary of the switchboard girl in his office \$10 a week, then tries to borrow the \$10 back from her. The girl says that she hasn't got a cent. Groucho replies that he doesn't want a cent. He wants \$10.

John Tefteller

Their first client says he wants a divorce because his wife is running around with another man but he doesn't know who. Chico reveals that Groucho is the man she is running around with.

This type of comedy was much too wild for radio listeners. The jokes were put over so fast and furiously that the listeners became confused and switched to something easier to follow. The show moved to Hollywood on December 5, 1932, (while the boys were filming "Duck Soup" (then titled "Grasshoppers") and remained there until it died a quiet death on May 26, 1933. The show (like their films) is now legend.

On March 5, 1934 Groucho and Chico surfaced again with another series. This time their targets were the current news shows of the day in a "Marx of Time" format. When the producer of this new series suggested that on the opening show the announcer introduce them as the "Mad Marxes", Groucho shot back, "We're not mad, just terribly hurt." The show was a season filler for Ethel Waters and not renewed.

Groucho and Chico had several more unsuccessful attempts at radio during the mid-30's but they simply could not conform to appeal to such a mass audience. All three Marxes made guest appearances on other shows, including Harpo's famous guest shows on "Information Please", where he had to communicate his answers without speaking.

In 1939 Groucho and Chico had their final fling together on radio in an excellent series called "The Circle", sponsored by Kellogs. It was a variety show that featured Ronald Colman, Carol Lombard and Cary Grant, as well as the two Marxes and big-name guests including Noel Coward, Alexander Woolcott and Basil Rathbone. Groucho's ad-libbing was constantly panned by the critics, who remarked that even though much of it was terrifically funny, it was ruining the continuity of the show. This program lasted from January 15, 1939 until July 9, 1939, and ended up being labeled as one of the biggest flops in radio.

The brothers continued to guest. Groucho even cut an audition record for "The Life of Riley", which was originally written for him by screen writer Irving Brecher. The networks refused to touch it until the same script was recorded by William Bendix.

On March 27, 1943 Groucho found himself in "Pabst Blue Ribbon Town" tossing to co-star Virginia O'Brien such lines as, "Marry me and we can honeymoon at any restaurant you can afford." Again the producers went for big-name guests such as Barbara Stanwyck, Jack Benny and Charles Laughton. The show tried to present Groucho as a more believable character but when the writers had him sent to a health farm he ad-libbed, "I'm up here for my stomach. Have you seen it around anywhere?" In spite of everything, the show had promise and could have probably run indefinitely if it were not Groucho's idea of a practical joke.

In March 1944 Groucho was asked to attend the 100th anniversary of Pabst Blue Ribbon Beer. Mr. Pabst, who was around 90 years old at the time, was on hand for the celebration. Groucho took him to a bar and got him stone drunk on Miller High Life. The following week, Danny Kaye was host of Blue Ribbon Town. Groucho never understood why.

It wasn't until 1947 that Groucho became a radio giant and even that was by accident. Each year the Walgreen Drug Stores put on a large scale variety show to promote their annual spring sale. Bob Hope was master of ceremonies and Groucho had a spot as well. Fortunately, the show was pre-recorded. One of the skits ran overtime and when Hope introduced Groucho with the following cue: "Why, Groucho Marx, what are you doing in the middle of the Sahara Desert?" A very annoyed Groucho snapped, "Desert, hell! I've been standing in a drafty corner for 45 minutes". Well, that line was more than Hope could take and he accidentally dropped his script. When he moved closer to read from his script, Groucho deliberately dropped it. Both comics then ad-libbed for 15 minutes and while much of it was too risqué for 1947 radio listeners, it just so happened John Guedel had seen the taping and wanted Groucho for a series. The director

The director and producer were tearing their hair out trying to get an edited version that made sense.

When Guedel told Groucho it was a quiz show, Groucho backed down and refused to even think of the idea until he was assured that it would basically be an interview show with the quiz part at the end. Guedel explained that this would give Groucho a chance to be Groucho, the wild character with the black mustache not just a mellow comedian, but a happy medium between the two, which Groucho, the man, was.

They cut several auditions and again had trouble selling it, untill finally Elgin American agreed to pick it up. The show was an instant hit. In fact, it had to be halted in mid-season because Elgin American ran out of products to sell. The show was back in the fall and ran a total of 15 years on both radio and TV untill Groucho got tired of doing it. It was and remains one of the all-time classic TV and radio programs. Of course, the name of this all-time favorite show is "You Bet Your Life."

In 1974, millions again said the secret word through reruns and the show is going strong.

Groucho's last appearance on radio was when he introduced excerpts from shows for the KFI 50th Anniversary Show although he did say, "Hello this is Groucho Marx with Frank Bresee and the Golden Days of Radio on his 86th birthday last October 2nd.

Chico died in 1961 and Harpo died in 1964. On August 19, 1977 at 7:15 p.m. Groucho joined Chico, Harpo and Gummo in eternal rest. But as Erin Fleming said: "Groucho is just having a nice little dream now. He's going to take a nap and rest his eyes for the next several centuries." For all his gifts to the world I hope he has the sweetest dreams of all. If I know Groucho, wherever he is, Chico and Harpo are with him and the angels are laughing. The man is gone but the legend and the legacy will live as long as humanity.

When Irving Thalberg died in 1937, Groucho said, "Why is it all the great ones go early and all the schmucks live to 100"? I think Groucho was wrong on that point and I know there are millions who agree with me. He left an indelible mark on every form of show business.

He wanted his epitaph to read: "Here lies Groucho Marx....and lies and lies and lies. P.S. He never kissed an ugly woman."

In 1928 Harry Ruby wrote the perfect song for this occasion. Groucho sang it in "Animal Crackers" and it went like this.

Hello, I must be going
I cannot stay, I came to say
I must be going
I'm glad I came, but just the same
I must be going
I'll stay a week or two
I'll stay the summer through
But I am telling you
I must be going.

We love you Groucho. We always will. Sweet dreams.

BACK COVER - Groucho Marx & Virginia O'Brien Announcing their new radio show "Blue Ribbon Town" March 27, 1943 on CBS.

DID YOU KNOW?.....

By its third year You Bet Your Life arrived in radios top 10, and won the Peabody Award, radio's equivalent of the Pulitzer, in the first award ever given to comedian on a quiz show.

Pat a Dinosaur

Frank
Rosin

9

To promote and encourage drama, old and new, on radio today. That is what KVI radio in Seattle has been doing for the past six years. Although in days past KVI was a Mutual Don Lee station, today it is an independent owned by Gene Autry, along with stations in Portland, San Francisco, and Los Angeles, which make up the Golden West Network.

In the late 50's KVI tried some of the syndicated programs, but the time or programs were not right and were soon gone. In 1971 they tried again, with a 12-hour program called "Autobiography of Radio", to be played all day one Saturday. It had a commentary and excerpts of hundreds of old programs. It went over so well that the station decided to experiment with other old radio. They put on an hour programming every night 10 pm for a couple of weeks to see how it would go over. It went over well and eventually was extended to 7 days a week from 5 and changed to 7 pm. It is still on the air 7 days a week and getting from 12% to 17% of the radio audience in the 49-station Seattle market area.

Jim French had been in broadcasting in the Seattle area for many years and, being one of the daytime personalities at KVI, he wanted to give some of this original drama a try. His program appeared under the TOWER PLAYHOUSE (KVI is located in the Tower Building in Seattle) name and the episode was Beacon 36 99. This was at 10 pm on July 25, 1972. A man goes back to his childhood home and has an experience using an old telephone in a motel room. Another nine programs were done under the TOWER PLAYHOUSE name.

One of the programs called Spark of the Sun, introduced a character called Dameron. He was a Troubleshooter, going about the world solving problems for people getting into trouble, sometimes in life or death situations. There was a sidekick named Emil who sometimes helped out but mostly offered a lighter touch. Counting the one TOWER PLAYHOUSE as part of the series there were 49 episodes going to September 28, 1973, with the last program called Rooster Tail. This was about hydroplane racing and the only episode with a recognizable personality in a character role, Bill Muncy, a hydroplane racer.

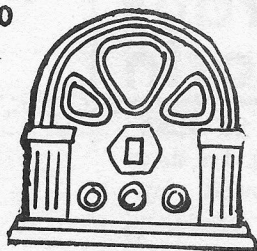
The programs are done with station people, with wives and friends. Jim French continues to write most of the programs, but after a year of Dameron they began to tire of the character and wanted to expand to other fields. Dameron went into repeats, and a new program called Crisis was introduced, to play on Thursdays.

The first new Crisis program came on November 22, 1973 and was called Loop-hole, with Hans Conried as the star. Seattle gets a number of name personalities performing and Jim French has had many of them appear on the program while in town. Dameron was phased out, with Crisis remaining on the air every week up to the present time.

This program also deals in life or death situations but often goes into any area. Some of the more popular episodes deal in the occult, but we have heard old west, detectives, mysteries and science fiction-there is even an occasional comedy. Crisis compares with the best of the old programs, being similar to Mysterious Traveler, Suspense or Escape.

Jim French would like to have his program on more stations, not for the money, but for the enthusiasm of radio drama. So far the other stations have shown little interest. The budget for the program is less than \$100 per episode, and as of June 30, 1977 there have been 120 original episodes made. It takes about 8 hours to write the script, 2 hours to record and 2 more to edit. Adaptations of classics or other story material are not done (Dickens, A Christmas Carol was done before a studio audience) because of copyrights and actual ease of writing. It takes less time to write original scripts than adaptations.

In 1973, when Hans Conried got through doing the first program, he told Jim French, "Thank you for letting me pat a dinosaur." Now our dinosaur is coming back to life to provide a new promise.



LOG

7:00 CST 6:00 MST
NBC-Burns & Allen (Grape Nuts) with Tony Martin & Ray Noble's Orch.: WMAQ WHO WLW KSOO KSTP WDAY KFJR WEBC WOW WSM WDAF WTMJ (also see 9:30 p.m.)

Pictures of the entire cast of the program can be found on pages 26 & 27.

CBS-Horace Heidt's Orch. (Alamite): WBBM KRNT KMOX KMBC KFAB WNAX WUCO WJR WHAS KSL (sw-17.76) (also see 11 p.m.)

An Orange Grove in California sung by Larry Cotton. The half hour of melody and vocal specialties will include the appearance of an unknown radio performer picked by Heidt for his "Can You Pick a Star?" series; Mama That Man Is Here Again by the Four King Sisters; and the finale with the old favorite, Parade of the Wooden Soldiers.

NBC-Gen. Hugh Johnson, commentator (Bromo Quinine): WLS KOIL KSO WTCN WMT (sw-11.87)

7:15 CST 6:15 MST
NBC-Jimmy Kemper & Roy Campbell's Royalists: WEBC KSO KOIL (sw 11.87)

7:30 CST 6:30 MST
NBC-Voice of Firestone; Mixed Chorus; Symphony Orch.: Alfred Wallenstein, cond.: WOW WDAF WTMJ WHO WMAQ WEBC WSM KSTP (sw-9.53) (also see 10:30 p.m.)

Mr. Crooks will sing Total Eclipse from "Samson" (Handel); Loch Lomond, Invocation to Nature from "Damnation of Faust" (Berlioz) and, with the chorus, selections from Desert Song (Roubert). The chorus will offer Avalon (Rose) and I'll See You in My Dreams (Jones). The orchestra will play Virginia (Haydn-Wood).

CBS-Pick & Pat (Model Smoking Tobacco); Edward Roecker, bar.; Benny Krueger's Orch.: KMBC WJR KFAB KSCJ WBBM WCCO WHAS KMOX KRNT (sw-17.76) (also see 10:30 p.m.)

8:00 CST 7:00 MST
NBC-Fibber McGee & Molly (Johnson's Wax) comedy sketch with Marion & Jim Jordan; Hugh Studebaker; Bill Thompson; Ted Weems' Orch.: WHO WOW WLW WMAQ WDAF KFJR WTMJ WEBC WDAY WSM KSTP (also see 11 p.m.)

CBS-Lux Radio Theater: KSL WBBM WCCO KMBC WNAX WJR KFAB KMOX KRNT WHAS (sw-17.76)
 Marion Davies and Brian Aherne present "Peg O' My Heart."

MEMORIES

Harry Dryfel.

More About "The March of Time"

The March of Time quickly established a remarkable record of broadcasting perfection in its literary styling. The cast achieved an amazing degree of fidelity in reproducing the voices and speech characteristics of famous personalities, and an equally amazing sense of realism in the dramatization of significant news events. However, such perfection could not be sustained indefinitely without the occurrence of some disturbing incident. As I recall, it happened toward the close of our second year on the air.

The "scene" of our opening sequence was set in a court room. Mayor Jimmie Walker was on trial, charged with malfeasance of office. Bill Adams, in the role of prosecutor Ferdinand Pecora, was scathing in his cross-examination. His line in the script read, "Mr. Mayor, do you consider it an honorable, or even ethical act for the Chief Executive of one of the world's largest and most respected cities to contrive to grant city contracts to his brother-in-law with the overt understanding that they would split the fees?"

On the air the line was delivered thusly, "Mr. Mayor, do you consider it an honorable, even ethical act, for the Chief Executive of one of the world's largest and most respected cities to contrive to grant city contracts to his brother-in-law, with the overt understanding that they would SPIT THE FLEES?!"

It was too much for the cast and the musicians. It was a total "break up" that could not be stemmed. People were literally turning purple trying to hold back fits of hysterical laughter. In the control room our Producer was also "turning purple," but not from laughing. There was nothing he could do but cut off the microphones, abruptly ending the sequence. There were a few seconds of "dead air". The studio fell silent.

Then I noticed Mr. Pryor signalling to me...pointing to my microphone and mouthing the words, "Time Marches On." I was helpless to respond. All I could think of was "SPIT THE FLEES??" For the life of me I could not control the hysterical, convulsive "snickers" that gripped me. Mr. Pryor, grim and wild-eyed, then waved frantically, signalling Westbrook Van Vorhees to take his microphone and set the scene for the following sequence. Van...tight lipped and with knitted brow, moved to his "mike". His voice was dramatically tense as he spoke the words, "This week, in the Palace Square in Rome, a cheering proclamation of their leader, BAMBINO MI SO LUNI!" Well! You talk about "break ups"; this was one to remember. Surely, none of us present will ever forget it.

Somehow we managed to get through the remaining sequences without further disruption, and came my final words closing the show, "Time Marches On!" I felt a light tap on my shoulder; I turned to identify the tapper. It was Van. Displaying a wry smile he said quietly, "Maybe you should have said 'Time Marches OFF.'" We looked toward the control room where Roger Pryor and the Time people were in sober consultation. Van said, "Wait until they hear from the listening audiences about this fiasco." He accompanied his remark with an ominous gesture, running his index finger across his throat. And then with a shrug...he said, "Well Harry...see you next week, I hope."

The mail poured in from our listeners. It was predominately understanding and sympathetic. The general gist of it was "We got a good laugh over the 'boo boos,' and it just goes to prove that you all are HUMAN after all." If you were one of those thus responding, may God bless you!

NOVEMBER 29 1937

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RADIO'S COMEDIANS

11

Frank Bresee

GROUCHO MARX, BOB HOPE, JIMMY DURANTE, GEORGE BURNS, EDGAR BERGEN, RUDY VALLEE, MILTON BERLE, and JACK BENNY. That's quite a line-up, isn't it? These radio stars and a hundred more have joined me on my "GOLDEN DAYS OF RADIO" program since it went on the air in 1966, reminiscing about those good 'ol days.

Durante, in 1967, told me about the time his father came out here to Hollywood to visit. He had been a barber all of his life and brought his shears with him, cutting the stars' hair, in order to make some extra money. You see, the elder Durante never thought his son's career would last, and always tried to convince him to earn an honest living. Luckily for all of us, he chose show business.

Mr. Durante told me about his first radio series which went on the air in 1933, and was broadcast from the studios on Melrose which are now being used by KHJ (radio and TV). Each week after the Durante show was over, the audience was asked to stay, because the program that followed featured comedian Will Rogers in a special guest spot. The show actually originated in New York, but they would switch to Hollywood about ten minutes into the program for the Will Rogers spot. Durante told me that he always felt sorry for the audience because of the length of time they had to sit on the hard wooden seats that were provided. To most people, Jimmy Durante has been known affectionately as "the sweetest guy in show business," and he certainly deserves that title.

Jack Benny was on my show in 1970, and he talked about his feud with Fred Allen and his early radio programs long before he began broadcasting for Jell-O. As you know, his first radio appearance was as a guest on Ed Sullivan's radio interview show on WHN in early 1932. His first lines on the radio were, "This is Jack Benny talking. There will be a slight pause while you say: Who cares?" Later on that year, he began his first regular radio program on which he acted as emcee on two weekly half-

hour shows, Monday and Friday. The program was sponsored by Canada Dry. In October of that same year, Jack joined NBC for the first time on the General Motors Chevrolet program and the following year, General Tires began as sponsor for one season. In 1935, he began his first show with General Foods, makers of Jell-O, and his opening line, "Jell-O again," stayed with him throughout his career. When Jack appeared on the KFI 50th Anniversary program in 1972, which I wrote and produced, we used that line to introduce him, "Jell-O again, this is Jack Benny for KFI."

The funniest gag ever attributed to Jack Benny and the Jack Benny Show was, of course, the "Your money or your life" routine with the long pause. Benny, however, felt that the funniest part of the gag was in his line, "I'm thinking it over." I'm inclined to agree with Mr. Benny. He will be missed by all of us. It is, however, nice to know that the re-runs of the Jack Benny show on CBS in August obtained high ratings and that, given this renewed interest, we all may continue to enjoy Jack Benny for years to come.

Rudy Vallee has always been a great favorite. He is a legend in his own time, and the premiere radio host and comedian. His Fleischmann Hour went on the air in 1929, and for the next ten years, Rudy introduced to the country virtually every famous personality in the world at that time. His program first featured dramatic sketches with Broadway stars, documentary segments, one of the first situation comedies, the Aldrich Family, and in their very first radio appearances, Eddie Cantor, Carmen Miranda, Red Skelton and even Edgar Bergen with Charlie McCarthy.

Rudy Vallee's home in Hollywood is a memorabilia museum and over the years he has been most generous in opening it for charitable causes. The first time I met Rudy was in 1970 at the AFRTS studios in Hollywood, when he came to record one of my shows. As we were talking about his career, he mentioned that he was one of the first to recognize the talents of Arthur Godfrey, who, in his



SPERDVAC member Frank Bresee, who played Major Hoople's precocious nephew Little Alvin and is well-known in radio for his "Golden Days of Radio" series, produced and hosted a TV special, also called "The Golden Days of Radio", which appeared on CBS-owned TV stations in June.

early years, was known as "The Warbling Banjo Player" on station WTOP in Washington, D.C. While driving from Washington to New York one night, Rudy heard him on the air and sent him a telegram suggesting that he would be happy to help Mr. Godfrey further his career in New York City (an offer that was, incidentally, accepted by Mr. Godfrey).

As a gag, I asked Rudy if he had sent the telegram collect. He looked me square in the eye, said, "If you are going to talk like that, I am going to leave," and started to get up. Fortunately, I was able to calm him down and we have been close friends ever since. His most recent appearance on my program was in July to celebrate his 77th birthday.

The man that Jack Benny always called "The Comedian's Comedian", George Burns, joined me on the Golden Days of Radio in November of last year. We talked about his long career in show business and the fact that he feels that meeting and marrying Gracie Allen was the luckiest thing that ever happened to him. Their first radio appearance was in 1930 when they were in London. The BBC put them on the air on their own program, where they stayed for 26 weeks. Their next radio appearance was back in this country, when George and Gracie were appearing at the Palace Theatre in New York in 1931. Eddie Cantor, who had his own show at that time, suggested that Gracie appear with him, sans George. She stole the show from Eddie, and Burns and Allen were immediately sought by all the variety shows on the air, including Rudy Vallee's "Fleischmann Hour" and "The Guy Lombardo Program." In February 1932, they went on the air, where they remained continuously until they switched to television with the same hilarious results. At the time I talked to George, he was just beginning his picture, "Oh God" with John Denver, in which he plays the part of God. I asked him if he did any singing in the picture, and he said he was leaving that up to John Denver since he felt he was older than God, and that was certainly too old to sing.

I first met Bob Hope in 1950, and was fortunate to have the opportunity to travel with him around the country when he did his "Chesterfield" radio program. I remember

one occasion when Hope had a national contest in which the winner would be allowed to have the premiere of Hope's new picture, "My Favorite Spy", held in the living room of his or her home. The winner lived in Bel Air, Ohio and, in November of 1950, the complete Hope gang: Jerry Colonna, Marilyn Maxwell, Hy Averbach and Les Brown's Orchestra, plus the NBC crew, flew to Ohio for the premiere and the regular Tuesday night Hope radio show.

Traveling with Bob Hope is like being in New Orleans at Mardi Gras time. It is a whirlwind of activity from early in the morning to the wee small hours, and Hope has been doing this for almost 40 years, since he began his Pepsodent program in 1938. When the Armed Forces Radio Service "Command Performance" went on the air in 1942, Hope was one of the first comedians to appear, and for the many years the program was on the air, Bob Hope acted as emcee more than any other entertainer. Command Performance has not been on the air for many years now, but 1977 being the 35th Anniversary of the beginning of the program, I was asked to produce a one-hour special commemorating this occasion. My choice for the host was Bob Hope, and he complied, laughing and clowning as he had done so many times before and introducing excerpts from past Command Performance programs. The show, incidentally, will air on various AFRTS stations around the world in September and October of this year. Bob Hope will always have my vote as the greatest comedian and humanitarian I have ever known.

Milton Berle was on my Golden Days of Radio Television Special, produced at CBS-TV and aired in June of this year. As usual, he was great, re-creating one of the monologues he had done on the radio 30 years earlier. He was also very helpful to me in the sketch which we did on the show. Milton told me that he was surprised at how few people remember him for his long career in radio; perhaps that is because he had made such a tremendous impact on television when he began the "Texaco Star Theatre" program in 1947. His first appearance on the radio was on the Rudy Vallee Show and he claims to be the first one to do the one-line joke type of monologue on the air. Over the years, there were many shows in which he starred, including "Shell Chateau," "Ziegfield Follies of the Air," "Stop Me if You've Heard This

One," and "Let Yourself Go," which also featured funny second banana, Joe Besser. Of course, his legendary Texaco Star Theatre will never be forgotten and there is always talk about re-running some of his old programs, which would be a pleasure for all of us.

Edgar Bergen and Charlie McCarthy were also on my TV special, as well as my guests on many of the AFRTS "Golden Days of Radio" shows. One of the most interesting stories Mr. Bergen has ever told me was when Charlie McCarthy was kidnapped. It was March 14, 1939 when Mr. Bergen was in New York for a visit, and, of course, had Charlie along in his special carrying case. They were staying at the Waldorf-Astoria Hotel. Bergen went out for the evening, leaving Charlie in the room. When he returned to the hotel, about 1:30 a.m., there were several telephone messages from newspapers wanting to know if there was any truth to the rumor that Charlie had been kidnapped. Bergen checked the case, Charlie was gone and the police were called. Detectives went to work on the case and the FBI was notified. Then suddenly the next morning at 11:30, Charlie turned up safe and sound in the custody of the amusement editor of an afternoon newspaper, who had engineered the disappearance as a practical joke. Bergen refused to prosecute, considering the gag to be a good one with no harm done. Since that time, Charlie has been kept under much tighter security and is insured for a king's ransom as well he should be. What other entertainer 56 years old (Charlie was born in 1921) wears size 4 clothes, 2AAA shoes, and 3 3/8 hat and **doesn't have a line on his face!**

Comedian Groucho Marx was on my show in October of last year, celebrating his 86th birthday and reminiscing about his long career in show business. The Marx Brothers' exploits are legendary, and to this day, Groucho continues to fill newspapers and magazines with stories of his life, his business affairs and his girlfriends. The program which I recorded with Groucho was done in his house in Truesdale and not only did he talk about his career, he also entertained us all playing the piano and singing songs from his old movies. My final question to Groucho was, "How would you like to be remembered?" His comedic answer has always been, "Alive if possible" and I was surprised to have him say to me,

"As a nice man." He certainly is, and a personality who entertained us, not only in motion pictures, but during his many radio appearances.

Radio's Golden Days can never be duplicated, and the entertainers whom we have enjoyed will never be lost, because of the recordings that have been collected and preserved over the years.



TODAY'S RADIO PROGRAMS

Friday, April 13, 1945, Eastern Time

Herald Tribune News: WABF (F. M.), 2:59, 3:59, 4:59, 6:30 and 9:15 p. m.; Leo Egan, news and comment, WOR, 11:15 p. m.

This Living World: Archibald MacLeish, "Peace and the Americas"; Pan-American week program, WABC, 9:15 p. m.

International Education Assembly: "How Can We Revive Education in the Freed Countries," Brigadier General Carlos P. Romulo, William G. Carr, Antonin Obrdlik, WEA, 12:30 p. m.

Premiere: "Destination, New York"—Edgar Bauman interviewing John H. Wooten, in first of a series of weekly aviation news programs, WNYC, 5:45 p. m.

Serenade to America: Concert orchestra conducted by Milton Katims; Robert Merrill, barytone; Mischa Mischakoff, violin, WEA, 6:15 p. m.

"Keep Ahead," variety, Lew Parker, Mary Small, others, WOR, 7:30 p. m.

"Friday on Broadway," musical, Frank Parker, others, WABC, 7:30 p. m.

"United National Clothing Collection": Winthrop W. Aldrich and Edward N. Scheiberling, WMCA, 7:45 p. m.; "Clothing a New World," Elsa Reed, Oscar Darger, Wanda Read, WLIR, 8 p. m.

"The Aldrich Family," comedy, with Dick Jones, others, WABC, 8 p. m. Frances Greer, soprano, Quartette, Raymond Paige's Orchestra, WJZ, 8 p. m.

Roundtable: "The Future of the Jews," Henry Epstein, Louis Lipsky, Rabbi Nathan Perilman and Ada Siegel, WHN, 8 p. m.

"Highways in Melody," with Thomas L. Thomas, barytone, guest; Paul Lavalie conducting, WEA, 8 p. m.

Cab Calloway, guest on Jerry Lawrence's "Air Theater," WMCA, 8:03 p. m.

"Duffy's Tavern," with Ed Gardner, Alan Mowbray, others, WEA, 8:30 p. m.

"Freedom of Opportunity": Salute to Bing Crosby, WOR, 8:30 p. m.

"Adventures of the Thin Man," mystery-drama, WABC, 8:30 p. m.

"This Is Your F. B. I.," dramatization of case histories, WJZ, 8:30 p. m.

"Famous Jury Trials," dramatization, WJZ, 9 p. m.

"It Pays To Be Ignorant," comedy, Tom Howard, others, WABC, 9 p. m.

"Waltz Time," with Frank Munn, Evelyn MacGregor, WEA, 9 p. m.

Jefferson Day Dinner: Secretary of the Navy James V. Forrestal, Harry S. Truman, others, WEA, 9:30 p. m.

"Amos 'n' Andy," comedy sketch, WEA, 10 p. m.

Boxing: Jacob LaMotta vs. Vic Delicurti, WOR, 10 p. m.

Sammy Kaye Varieties with Paul Winchell, others, WJZ, 10 p. m.

Jimmy Durante and Garry Moore, comedy, WABC, 10 p. m.

"Dumbarton Oaks Week": Clark M. Eichelberger and Mrs. Kermit Roosevelt, WNEW, 10 p. m.

Liberal Party Forum: "Public or Private Ownership of Public Utilities," Dr. John Bauer, Philip Haber, WEVD (1330k), 10 p. m.

Stage Door Canteen: Red Barber, William Gaxton, Victor Moore and Lena Horne, WABC, 10:30 p. m.

The Doctors Talk It Over: "Dental Care in World War II," Captain C. Raymond Wells, WJZ, 10:30 p. m.

Eric A. Johnston, "Cancer Is Bad Business," WEA, 10:45 p. m.

LUX PRESENTS HOLLYWOOD

"LUX.....PRESENTS.....HOLLYWOOD!"

How that brings back memories to this almost-middle-aged radio buff. LUX is one of the shows that started it all for me. Having attended a private school in Hollywood, only minutes from Sunset & Vine, I found the availability of live radio heaven-sent. On evenings when I could escape the controls of education, and on weekends, when freedom reigned, I headed for the NBC and CBS studios, only blocks apart on Sunset Blvd.

Between the two was a bar owned and frequented by champ Barney Ross, and a block away the famous Hollywood Palladium (which still stands), directly across the street from the world famous Earl Carroll's Theater (Later used as a site to broadcast Queen for a Day, Meet the Missus, and other such daytime activities).

But dearest to my heart was Lux. Lux Radio Theater moved to Hollywood in 1936, having originated in New York beginning October 14, 1934, and was the first to present name stars in the most popular films of the day in an authentic one-hour format.

At the ripe old age of sixteen, I befriended character actor Eddie Marr, who usually had a bit part or two on each show. Eddie originated the phrase "Tell ya what I'm gonna do!", appeared in hundreds of films as a tough guy, hosted the radio game show Win Place or Show, and to this day (in his seventies) still works each and every Bob Hope TV special. Through Eddie I began to attend the Sunday dress rehearsals for Lux. AND WHAT STARS! I can recall agonizingly playing gin rummy backstage with John Garfield and Charles Coburn. In awe at the beauty of Rita Hayworth, Betty Grable, and others. How many shows did I sit through? I can't really pin it down, but I'd say in the vicinity of fifty or so. (Unfortunately, I didn't have the foresight to get transcriptions at the time.) Lux, which later became the Huntington Hartford Theater on Vine Street, was situated directly

across the street from the Hollywood Brown Derby, which enabled stars to make haste to the haven of the Derby to avoid the usual hundreds of autograph hounds and GI's wanting to see and talk to "the biggies" of the industry. One of my favorite photographs (and one I've been trying to get a copy of for quite some time) is a shot of Lux in the thirties which is hanging on the wall at the Nostalgia Room of Pacific Pioneer Broadcasters.

I am proud to say I became a kind of "mascot" to the Lux people. I was always "hanging around", and the staff and door guards accepted me. I made it a point to stay out of everyone's way (unless I was asked), and to talk only when spoken to. I became one or two-day friends with many of the great motion picture talent of the day, and enjoyed listening to their stories and hearing the everyday gossip of Hollywood.

Lux was such a popular show on Monday nights that NBC was forced to try to compete on an equal basis with NBC Radio Theater. It was a similar format, but was too little, too late. Lux had made a permanent place in Monday night listening across the nation, and was firmly entrenched. I don't believe there is anyone in the United States who has all of the Lux shows, although I know many people who have most of them. I myself have about 65% of them, but I'm never happy until I locate just one more! Unfortunately, some of the shows have been lost forever; some others have only half of the show available. But we should be most grateful for what we do have, for Lux was "class" in radio. Oh yes, there were flubs, and funny rehearsal material (such as one famous male star professing to use Lux soap for his undies), but there was also great talent presenting great drama, and today my ears automatically rise to the sound of "LUX.....PRESENTS.....HOLLYWOOD!", one of the greatest remembrances of radio's past.

Jerry Perchesky



TOP: Ann Pitoniak, Russell Horton, and Hans Conreid in "They Called Him Slim" on the CBS Radio Adventure Theater.

BOTTOM: Tony Roberts, Lois Nettleton, Norman Rose, Teri Keane, and host E.G. Marshall record a drama for the CBS Radio Mystery Theater.

CBS RAD

17

On Sunday, September 18, CBS Radio Network broadcast a 3-hour special, CBS RADIO AT 50 -- AN AUTOBIOGRAPHY IN SOUND, anchored by Walter Cronkite.

Since 1927, when the Columbia Broadcasting System first went on the air, the cream of the music, news, drama, sports and comedy worlds has appeared before the CBS mikes. Some of these personalities were Robert Trout, George Burns and Gracie Allen, Kate Smith, Douglas Edwards, Agnes Moorehead (starring in "Sorry, Wrong Number"), Andre Kostelanetz, Jack Benny and many, many more.

The anniversary program began with a segment on music - the first sound broadcast on CBS Radio. That initial 6-hour musical presentation included a new American opera, "The King's Henchman", by Deems Taylor, and was excerpted on the anniversary program.

Another segment of the anniversary broadcast examined the first 25 years of news coverage broadcast by the network, including the 1932 election of Franklin D. Roosevelt, the first major news event covered by the network.

The segment on entertainment focused on Jack Benny, Burns and Allen, Arthur Godfrey, Edgar Bergen and Charlie McCarthy and some of the network's numerous daytime soap operas.

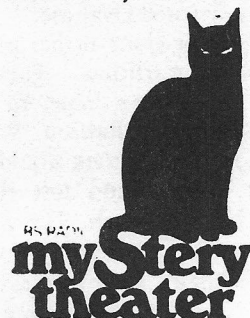
The drama segment highlighted Gangbusters, Lights Out and Let's Pretend, as well as Lux Radio Theater, Studio One, Suspense and the Columbia Workshop.

From 1962-74, radio drama was not heard on any network. But in January 1974, CBS Radio brought back that form of entertainment with the CBS Radio Mystery Theater, a nightly series of mystery-suspense radio plays heard on 220 stations across the country. Today, the CBS radio drama network also broadcasts a weekend series, the CBS Radio Adventure Theater, featuring adaptations of classics and original stories. CBS deserves a vote of thanks for bringing back radio drama.

Himan Brown, producer-director of both dramas, stated that "radio drama is the most potent form of theater I know. It is an art form, a means of communication and, above everything else, entertainment. It gives you an experience no other form of theater, movies and television included, can duplicate."

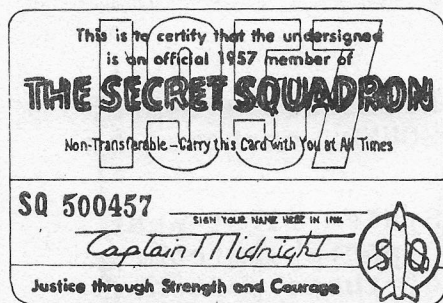


Photos courtesy of C.B.S
Radio Network



Inside Captain Midnight's Secret Squadron

by George Morgan, account supervisor, McCann-Erickson, Los Angeles



In this day of exposed secrets and non-stop congressional probing, it seems reasonable to inquire how Captain Midnight managed to recruit unofficially his Secret Squadron of more than 500,000 members, and what secrets he may have been covering up.

It was all very logical, really. Logical because Captain Midnight went from radio to television. Logical for him to have a Secret Squadron. Logical for hundreds of thousands of kids to write in for membership kits with decoder badges.

Maybe you were one of them. The Captain's lineage is illustrious. He was sired by Ovaltine, out of Little Orphan Annie. Among his shadowy cousins of early radioland were Jack Armstrong, The Singing Lady, Tarzan of the Apes, Buck Rogers and Superman.

The early Orphan Annie shows followed closely the format of Harold Gray's newspaper strip. Annie, Joe and Sandy endured amazing adventures with Daddy Warbucks. Sometimes they were trapped by salivating cannibals or pursued by wolves or dumped into volcanoes. During quieter times, when Daddy was away replenishing his treasury, they merely hopped freights, fell into mine shafts and dealt with pressing local problems. Through all the excitement it was made clear that nutrition was practically the biggest factor in success...especially the kind of ideal nourishment that came from "chocolaty-flavored Ovaltine!"

Annie was not alone in her preoccupation with nutrition. Tom Mix wouldn't have been able to shoot straight without his Ralston. Without Wheaties, Jack Armstrong would probably have faltered and lost the big game for Hudson High. The Singing Lady would doubtless have gone off key without Kellogg's Corn Flakes. Many

will remember the strengthening effect of Quaker Puffed Wheat on Dick Tracy, and the gooey stimulation of Buck Rogers from Cocomalt.

To motivate the depraved kids who wouldn't react to nutritional appeals, the sponsors of the thirties turned to premiums. Most early radio premiums cost nothing but a box top, and there was a dazzling selection. The premiums whistled, glowed in the dark, flashed messages, peered around corners and magnified. Orphan Annie, for example, offered the Ovaltine "Shake-Up Mug", a two-piece shaker which also served as a tumbler once the drink was mixed. With foamy enthusiasm Annie way saying: "Leapin' lizards! For a real treat yuh can't beat a cold Ovaltine shake-up! It's good-tastin' an' good for yuh too."

Pierre Andre, the announcer, confirmed this in cathedral tones: "It's Little Orphan Annie's very own shake-up mug," he exulted, "with a beautiful new and different picture of Annie and Sandy right on it.... You put the special orange shake top on when you shake up your ice-cold Ovaltine, then lift the top off and presto! You have a special Little Orphan Annie mug to drink right out of. You'll be keen about this brand new two-in-one Orphan Annie shaker and mug the minute you lay eyes on it.... And here's the way you get it.... Take out all of the thin aluminum seal you find under the lip of a can of Ovaltine and mail it. Then in a few days the postman will bring you this brand-new Little Orphan Annie shake-up mug to have and keep for your very own."

An even stronger premium was membership in Little Orphan Annie's Secret Society, probably the most successful kid promotion of its time. In exchange for an Ovaltine seal, each anxious applicant received absolutely free a membership kit consisting of a booklet, including instructions for mixing Ovaltine, and a decoder badge. Without the round glittering badge it was impossible to decipher the secret code messages which the announcer read to members at the close of each day's broadcast. Few juveniles can resist the "secret society" approach, and mothers all over the nation were

badgered to buy Ovaltine at once.

Time tottered on, and in 1939 the makers of Ovaltine decided that the changing times called for a new, more rugged figure to replace Orphan Annie. They picked Captain Midnight. No "arfing" dogs for him. Captain Midnight was spawned in steel and weaned to the whistle of bullets. He got his name from the night when his commanding officer reported that "a certain young captain... (fill in your own war)... flew across the enemy lines taking a thousand-to-one chance that he wouldn't return. But he did return at midnight and he earned the title by which all men who love freedom and justice know him so well—Captain Midnight!"

The Captain took to the air in 1940 with a roar of machinery and clamor of bells. At the opening of each radio broadcast, listeners heard an airplane zooming in over the bonging of a steeple clock and the announcer proclaiming: "Ca-a-ap-tain Mid-d-n-night!" After having proven himself in countless adventures by bringing distress to Ivan Shark, the scurviest villain of history, Captain Midnight was appointed by "the government" as a special agent to head the new undercover organization known as the Secret Squadron.

The success of the Orphan Annie premiums had not been forgotten by the Ovaltine people, and it was not long before the Secret Squadron was equipped with the Code-o-Graph, a badge for encoding and decoding secret messages. Ivan Shark tried desperately to get his hands on one, but apparently it didn't occur to him to send in his Ovaltine seal so he never made it. The 1946 Code-o-Graph was a gold badge with a winged combination dial. The knob was a mirror which could be used for flashing signals. At the end of each program, while Captain Midnight was trapped in deadly peril, Pierre Andre, the announcer, would read a code message to members across the country.

As the calendar flipped on, it made more and more sense to the Ovaltine management to move Captain Midnight into television, and in 1956 the Screen Gems division of Columbia pic-

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tures prepared and produced a series of half-hour shows for the large Saturday morning audience. A new Secret Squadron was created for the viewing audience, and the new membership kit was put together. It consisted of a twelve-page manual, an individually numbered membership card and a decoder badge. Membership was offered free to anyone, providing of course that he sent in the inner seal from a jar of Ovaltine. Included in the manual was a welcome from Captain Midnight, the Pledge of the Secret Squadron to be signed by every new member, instructions for organizing a local Secret Squadron Club, recruiting new members and operating the decoder badge. There were also several glowing tributes to Ovaltine from Duke Snider, Florence Chadwick, Crazy-Legs Hirsch and other famous members.

The decoder badge was a work of art, and should be included in any time capsule of twentieth century artifacts. Molded of silver-plated plastic in the shape of Captain Midnight's jet plane, the Silver Dart, the badge carried on its underside a circle of letters surrounding a four-pointed arrow. This arrangement made it possible to translate messages into any one of three codes. More important, it permitted viewers to decode the secret message which Captain Midnight read aloud on his weekly show.

The Captain would adopt a more solemn tone than usual, and would then announce in a confidential, member-to-member manner: "This week's secret message will be in code two." Pencils poised in half a million homes across the nation would then record the weekly message, which would go something like this: KN CFRJCPF RFGY LEPEYR JEM REGY TJYNEPZ. Literally translated, it meant, "Be loyal to your country and obey your parents." The Captain was careful to keep his messages inspiring and non-toxic. They never got him into any trouble.

In order to make the decoder badge absolutely secret, the "amazing visoscopic hidden message writer" was provided. This was a removable stylus which fitted into a cavity in the nose of the decoder. When the cavity was filled with disappearing ink—milk or lemon juice—it became possible not only to encode secret messages, but to make them invisible. The CIA might take note of this as an example of total security which not even congressional committees could penetrate.

With a frantic juvenile following, it was expected that Captain Midnight would receive a lot of mail. He did. Secret Squadron headquarters, described in the show as "high on a mountain top," was flooded with it. The Captain's aides were hard put to reply. Most of the letters were from kids, whose simple questions were easy to answer by using a selection of numbered paragraphs which were specified to a typist.

When many members got tired of waiting for the Captain's call to help him fight foreign agents, smugglers, dictators and other evildoers, it was necessary to invent the rank of Flight Commander. Promotion to Flight Commander was simple. A member recruited three new members, persuaded them to buy Ovaltine, and sent in their applications along with their Ovaltine jar-seals. This put the Flight Commander in charge of his neighborhood Secret Squadron Club and made him privy to a whole new collection of secrets. Every member knew the hand clasp, secret identification signals and the basic code. But only Flight Commanders received the Flight Commanders' handbook and the special plastic signet ring. There were codes known only to their rank, instructions for building a Secret Squadron clubhouse, and directions for wig-wag communications during field maneuvers. The Captain's aides were hard pressed to provide these directions. They leaned on their imaginations for the clubhouse, and on the Boy Scouts handbook for the wig-wag signals. It was embarrassing when it was discovered that the design of the signet ring was recessed instead of raised, making it harder to use in certifying documents.

The Secret Squadron boomed during 1956 and 1957. Communist agents were in disarray. In 1958, however, Ovaltine advertising took a different direction and the Captain Midnight show left the air. The Captain passed into history with a tip of his flight helmet to Jack Armstrong, Sky King, Orphan Annie, and his many other ghostly predecessors. The Secret Squadron withered, leaving behind it an impressive collection of secrets and a legion of unemployed crime fighters.

It seems appropriate to close with the official motto of the Secret Squadron:

Code 2 — AGZPWLN PVYFGUV
PYNEUPV JEM LFGYJUN

"Justice through strength and courage."

MADISON

19
DON'T MISS HEARING
LOVELY BESS JOHNSON, IN

HILLTOP HOUSE



The dramatic story of a brave and lovely woman... true-to-life, rich in pathos, laughter, romance! You'll be thrilled by this new serial!

New
PALMOLIVE RADIO SHOW

DAILY,

MONDAY through FRIDAY

4:45 - 5:00 C. S. T. — C. B. S.



IN THIS CHANGING WORLD

can John and Emmy Abbott
keep strife and worry
outside their HOME?

You'll simply love

"WE, THE ABBOTTS"

A stirring human drama of American home life.

Presented by
HELLMANN'S
and BEST
FOODS Real
Mayonnaise
Really Fresh!

I'VE GOT ALL
MY NEIGHBORS
LISTENING
TO THIS
GRAND
STORY!



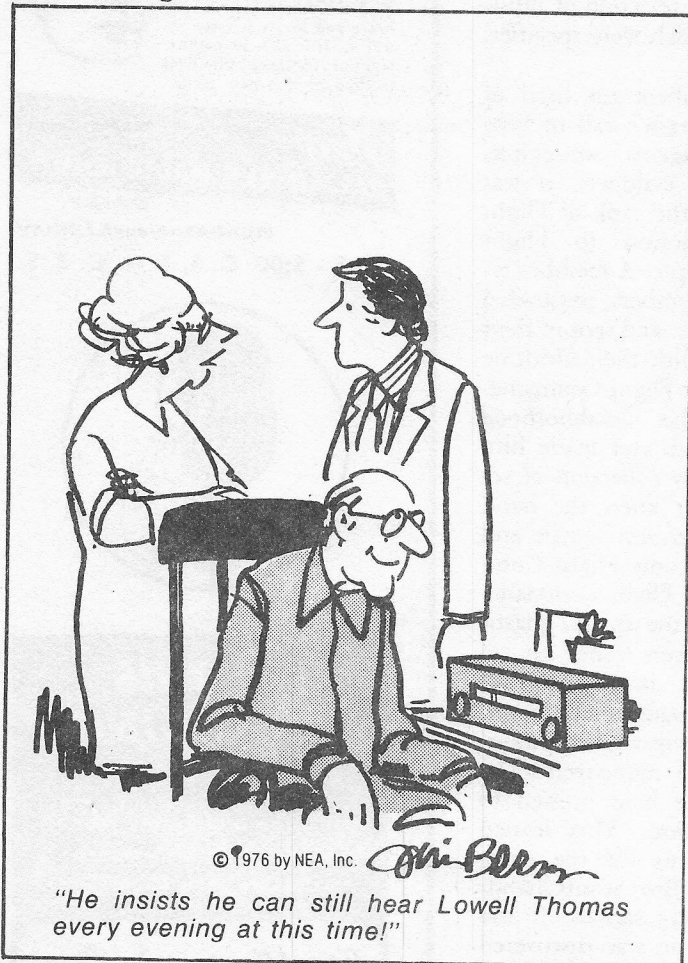
NBC-RED Network

MONDAY THRU FRIDAY

KGW 1:30 P.M. PST

RADIO IN

Berry's World



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PRISCILLA'S POP



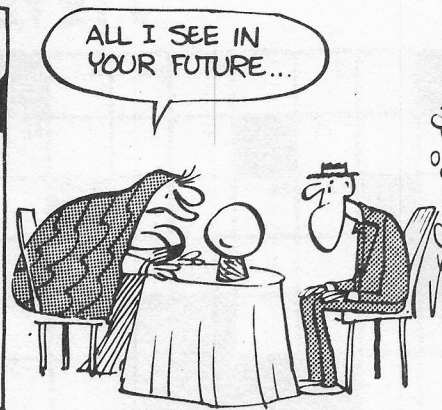
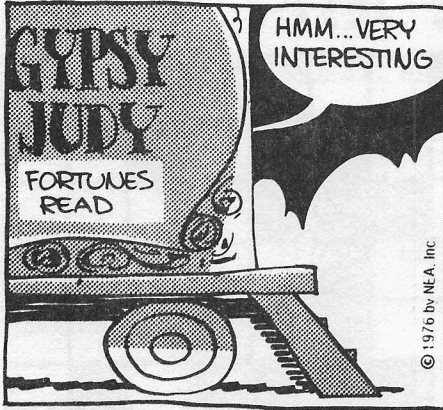
by Al Vermeer

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THE FUNNIES

the CIRCUS of P.T. BIMBO

by Howie Schneider



P.T. BIMBO-Reprinted by Permission of Newspaper Enterprise Association (NEA)

WINTHROP

by Dick Cavalli



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THE WIZARD OF ID

by Brant parker and Johnny hart

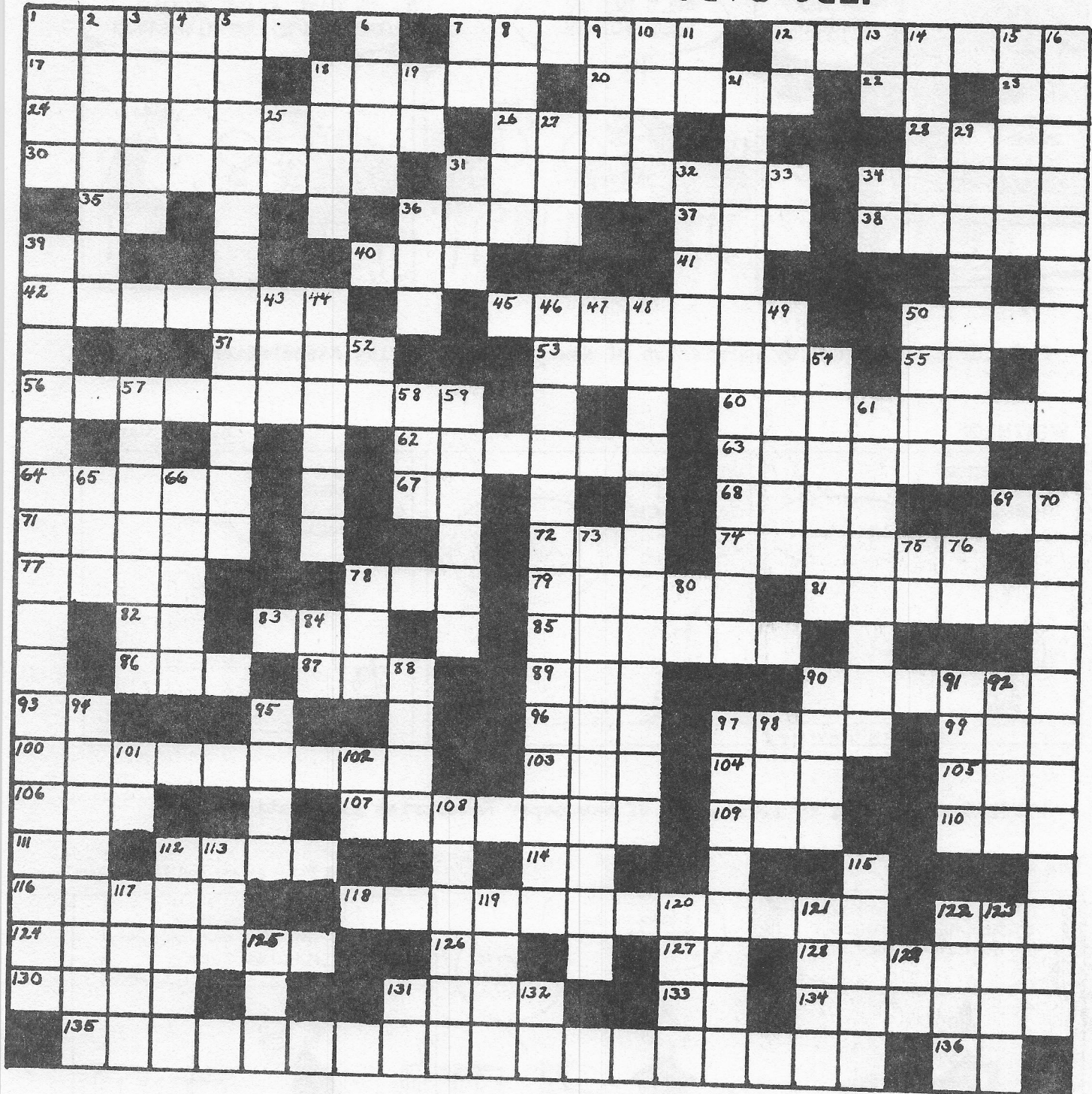


THE WIZARD OF ID-Reprinted by Permission of Johnny Hart and Field Enterprises

ANSWER MAN!

Where are you now that we need you?

STEVE JELF



ANSWERS ON PAGE 31

ACROSS

1. The Green Hornet would put a stop to this.
7. "Good day!" commentator.
12. Mercury Theater's Sloane.
17. Unshackled host.
18. Rita _____ played Lisa Scott in To Have and To Hold.
20. Cookie Bumstead, 1946-1947.
22. Newscaster on Wendy Warren & the News (init.)
23. Skelton announcer (init.)
24. Louis, Vincent, and Wilfred.
26. Eastern potentate.
28. Oz author.
30. Flying Time star.
31. Orchestra leader Alexander _____.
34. _____ anniversary celebrated in Cleveland by Phil Spitalny's Hour of Charm on October 1, 1944.
35. Nero Wolfe, Peter Salem, Bulldog Drummond, Charlie Chan actor (init.)
36. Shirley Temple radio role.
37. Firstnighter star, 1936-1942.
38. Conjunction (var.)
39. MAM's home state.
40. The Old Skipper.
41. M.F.T.'s antecessors
42. KECA owner.
45. Your Hit Parade singer.
50. Part of Durante theme.
51. Chester.
53. The first Aunt Jenny.
55. Occupation of Judy Price and Karen Adams Harding.
56. Arkie, the Arkansas Woodchopper.
60. Ripley's vocalist.
62. Star of The Second Cup of Coffee Club on KNX.
63. AFRS musical series.
64. Tilt.
67. Commercial copy to Steve Wilson.
68. Church benches
69. Hawaii Calls host (init.)
71. Uncle Bill.
72. First name of partner in comedy team on early radio (b. 1867, d. 1941).
74. Supple.
77. Interstate radio club.
78. Grooper's state.
79. River of Worms.
81. Big Story writer-narrator.
82. Smith announcer (init.)
83. Ethelbert's millieu.
85. Morgan's friend Gerard.
86. Mr. King.
87. Smart character.
89. Dictionary pronunciation of prominent giraffe feature.

DOWN

23

1. He followed the Jordans.
2. Rush.
3. "_____, everybody."
4. What Alamo defenders gave.
5. Newsmen fired from KMPC for mentioning Douglas MacArthur's age.
6. Sara Dew's bean.
7. 1 down announcer.
8. Kansas Doc.
9. Myrt.
10. He played 86 across.
11. Initials of familiar term for sycophants said to inhabit ad agencies & networks.
12. Famed organist (init.)
13. The first Midnight.
14. Confederate.
15. Mr. Edwards' objective.
16. It Pays To Be Ignorant m.c.
18. Blue Net daily show with Victor Borge, The _____ Roars.
19. Between Double and Nothing.
21. Quiet Please narrator.
25. Betty Lou' uncle (init.)
27. More to Cisco & Pancho.
29. All radio stations need them.
31. The _____ Shooter featured Jimmy Stewart.
32. Smythe costar.
33. Hitler's police.
34. $\frac{1}{2}$ of alliterative adieu.
36. Sheriff Mike Shaw's pal.
39. CBS cofounder.
43. Group formed in 1923 to fight ASCAP.
44. A writer on Behind the Story.
46. Mrs. Uppington.
47. Stop the Music m.c. (init.)
48. Rosemary Dawson and the girl alone.
49. CBS Radio Mystery Theater actress Carol _____.
50. Abbott & Costello's Miss Adrian.
52. Subject of the 13th program in NPR's States of the Union series.
54. Star of The Little Show.
57. Belonging to Cowboy Church of the Air host.
58. League of Chamberlain, Russell, & West.
59. One of the Ryders.
61. GM cars.
65. Jebel _____, 7412 ft. mountain near Port Sudan.
66. Jim Jordan's store was _____ out.
70. She was the first Mrs. Burton first.
73. Juvenile Jury producer.
75. Wally Butterworth's 1941 replacement. (init.)
76. Program which starred Raymond Edward Johnson as Joe Lincoln (init.)

90. Summerfield druggist.
93. Host on whose show Jack Benny made his radio debut (init.)
96. Letters on some transmissions.
97. Lord Greystoke's adopted family.
99. To deck out.
100. Nickname for mystery genre.
103. Bauxite.
104. Initials of traditional academic basics.
105. Scandinavian fem. name.
106. Wane's antonym.
107. Greatest Story Ever Told author.
109. New year in Hue.
110. Santa ____, town in northern Sonora.
111. Mr. Bankhage.
112. Higby costar.
114. 3.1416
116. A Doll's House author.
118. The Author's Studio announcer.
122. The same (Lat. used by Christian, Kildare, Adams, Gamble, et al.)
124. McGee & Molly night.
126. Friday's town.
127. Tommy Riggs' vocalist.
128. Arthur's mother (var.)
130. 2/3 of famous last words.
131. ____ Test.
133. Gumps announcer (init.)
134. Young Dr. Malone announcer.
135. Teri Keane was the last one.
136. Blue Net purchaser (init.)
78. Mr. Gershwin.
80. Breakfast at Sardi's hostess. (init.)
84. Hostess on Blind Date, Fun For All, and Hour of Charm (init.)
88. Ballerina's habiliment.
90. Miss Kelton.
91. Vicki ____ was Caroline Carter on To Have and To Hold.
92. Michael Axford's homeland.
94. MBS announcer Del.
95. Every radio has at least one.
97. His Notebook was syndicated from KFI.
98. Word part meaning "before".
101. Animal probably present in Woman of America setting.
102. Latin exclamation.
108. What many oats are.
112. Take to court again.
113. Ampersand.
115. Adventure Parade announcer.
117. Jonesport's leading citizen.
119. Roystonea regia or relative.
120. Japanese ship.
122. Scots Gaelic. 121. Balance wheel.
123. Presently.
125. Writer for 54 down.
129. The Fire Chief (init.)
131. Chem. Thoren.
132. Common conjunction.

National Broadcasters' Hall of Fame

On April 24, 1977, a milestone in broadcasting history was reached with the dedication of the National Broadcasters' Hall of Fame at Freehold, N.J. The Hall, located at 19 W. Main Street, is the brainchild of Arthur Schreiber, former owner-publisher of two local weekly papers. Schreiber started this labor of love three years ago, shortly after telling his son Josh about the delights of listening to radio shows and personalities in his own youth. When Josh replied, "It's too bad I'll never get to hear them," the idea of providing a place where the highlights of radio could be preserved and heard was formed.

Today at the Hall of Fame visitors of all ages can enjoy many attractions. A sound and slide show depicts the history of radio in the United States. A variety of old-time favorite programs may be heard. Radio memorabilia and interesting artifacts gathered from around the country are displayed. In addition, vocal introductions are provided to the twenty-one initial inductees who were awarded "Mikees". The first inductees were: Red Barber, Jack Benny, George Burns & Gracie Allen, Bing Crosby, Milton Cross, Arthur Godfrey, Bob Hope, Ted Husing, Hans von Kaltenborn, Kay Kyser, Guglielmo Marconi, Edward R. Murrow, William S. Paley, David Sarnoff, Kate Smith, Bill Stern, Lowell Thomas, Paul Whiteman, Walter Winchell, Harry Von Zell.

BOGART on the RADIO

Bob Davis

25

Many articles and books have been written about Humphrey Bogart and his films, but this article will touch on a different facet of his career -- Bogart on radio.

Radio in its heyday always had room for a voice that was distinctive, and Bogie's certainly fit the bill. It sounded plausible delivering comedy lines against Bing Crosby, yet it could convey the menace needed for the tough guy/gangster parts that were his specialty.

Perhaps the best vehicle for his talents was Lux Radio Theater, a show that featured audio versions of a number of Bogie's films. It was on Lux that he recreated his famous role of Fred C. Dobbs in the classic "Treasure of the Sierra Madre." On another occasion, he reiterated his role as the crusty skipper of "The African Queen."

It was during the Lux broadcast of "To Have and Have Not" that his wife, Lauren Bacall, spoke the famous lines, "If you want me...just whistle. You know how to whistle, don't you, Steve? You just put your lips together...and blow."

The line, and its superb delivery by the smouldering Bacall, had an effect on both Bogie and the audience, for it had become as famous as the movie itself. Interestingly, this line is nearly always remembered exactly by film-goers, unlike the equally famous "Play it!" from "Casablanca."

This performance also marked the first radio appearance of Lauren Bacall. For Lux, Bogie also starred in "Moontide" and "Bullets and Ballots" with his movie nemesis, Edward G. Robinson. Probably the biggest disappointment for an audience took place when Lux presented "Casablanca" and Bogie was not the star, due to his commitment to entertain troops in North Africa. The role of the disillusioned, cynical Rick went to Alan Ladd, who, although he turned in a top-notch job, could not really fill a role so closely identified with Bogie. Bogie was Rick, and Rick was Bogie.

Sam Spade, Dashiell Hammett's famous private detective, was one of the best known characters of the Golden Age of radio, but few people realize that Bogart was the first to play him. It was in the film "The Maltese Falcon" that Bogart gave the definitive portrait of Sam Spade. He was a smash as the hard-boiled dick (as they were affectionately known in those days), and later did the role again for the Gulf Screen Guild Theater. That program also featured some of Bogie's other films, such as "The Amazing Dr. Clitterhouse" and "High Sierra", the latter with Ida Lupino and Bogie as "Mad Dog" Roy Earle. This was radio at its best. Bogie did comedy as well for Screen Guild, appearing in "If She Could Only Cook."

Bogart apparently liked radio as a medium very much, because he did a good deal of it and, at one point, even went into the producing end of it. He produced and acted a small bit part on a show



called Humphrey Bogart Presents. The story was "Dead Man" and starred William Tracy. Bogie portrayed a railroad yard bull who is killed in the first few minutes of the show. It seemed like a good idea but the show never caught the necessary interest and the series died before even one episode was officially aired.

It was on the Bing Crosby Show that Bogart revealed a new aspect of his talents -- singing. Roughly, the "plot" of the show was that Bogie was tired of playing tough gangster roles and wanted to become a crooner like Bing. Before the show was over, Bogie got his big chance and the audience was treated (?) to a rendition of an old sea chanty called "There Was An Old Fisherman" which proved, if nothing else, that Bogart was no singer. The show was played for laughs and we all felt that the one laughing hardest was Bogart himself.

Take an American in the tropics who operates a bar/hotel and a fishing boat for hire. Then take an assortment of gangsters, grifters, killers, thieves, and throw in an occasional slinky blonde for taste. These were the ingredients of Bogart's highly successful radio series called Bold Venture. Bogie was Slate Shannon, owner of "Shannon's Place" in Havana, Cuba (things were friendlier then). He had a boat called the "Bold Venture" that he chartered out, and every week he would run across someone in trouble or trying to cause trouble, which would set Bogart to getting things straightened out, usually with a right cross or a pistol. His co-star in the series was his

real life co-star -- Lauren Bacall, his wife. It was an action series, full of adventure and intrigue, and it fitted Bogart like a glove.

Bogart died on January 14, 1957, and America lost one of its heroes. A non-conformist, a tough guy, a rebel, he was all of these and yet he was loved by his movie fans and radio listening public, so well loved that almost 20 years after his death his name is as well known today as it ever was.

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WEDNESDAY Program Highlights

Morning Programs Appear in Lightface Type; Afternoon and Evening Programs in Boldface.

Variety

8:00—Johnny Murray, KFI.
8:15—Art Baker, KFI.
9:00—Kate Smith, KNX.
9:30—Breakfast at Sardi's, KECA-KFSD.
11:00—Chef Milani, KMPC.
11:15—Market Place, KHL.
1:15—Club Matinee, KECA.
4:00—Art Baker's Notebook, KFI.
6:00—Eddie Cantor, KFI.
6:30—Ransom Sherman, KNX.
7:00—Ray Kyser, KFI.
8:00—Amos 'n' Andy, KNX.
8:00—Point Sublime, KFI.
8:30—Tune Up, America, KHJ-KGB-KVOE.
8:30—Uncle Walter's Dog House, KFI.
10:00—Basin St. Music, KECA.

Quiz Programs

6:30—Calloway Quiztrale, KECA.
8:00—Quiz Kids, KECA-KFSD.
9:00—Quiz Court (PDQ Petrol), KFI.

Outstanding Music

2:30—Classic Hour, KECA.
3:30—Frank Parker, KNX.
5:00—Nelson Eddy Show, KNX.
6:00—Evening Concert, KFAC.
7:00—Great Moments in Music, KNX.
8:15—Glenn Miller, KNX.
10:00—Lucky Lager Dance Time, KFAC.
10:30—Eastside Dance Tonite, KFWB.
10:35—Masterworks, KNX.
11:00—Philharmonia, KECA.

Public Affairs

7:00—Three Thirds of a Nation, KECA.

Sports—Comment

1:00—Major League Baseball, KMPC.
1:15—New York Racing Season, KHJ-KFXM-KGB-KVOE.
3:15—Baseball Roundup, KHJ-KGB-KFXM-KVOE.
6:00—Sports Roundup, KECA.
8:15—Baseball: Hollywood vs. Portland, KFAC.
10:15—Bowling Notes, KFWB.
10:30—Sports Program, KNX.

Drama

6:00—Shirley Temple, KNX.
6:30—Mr. District Attorney, KFI.
6:30—Pasadena Community Playhouse, KPAS.
7:30—Lone Ranger, KHJ-KGB-KVOE.
8:00—Bulldog Drummond, KHJ-KGB-KVOE.
8:30—Manhattan at Midnight, KECA-KFSD.
8:30—Dr. Christian, KNX.

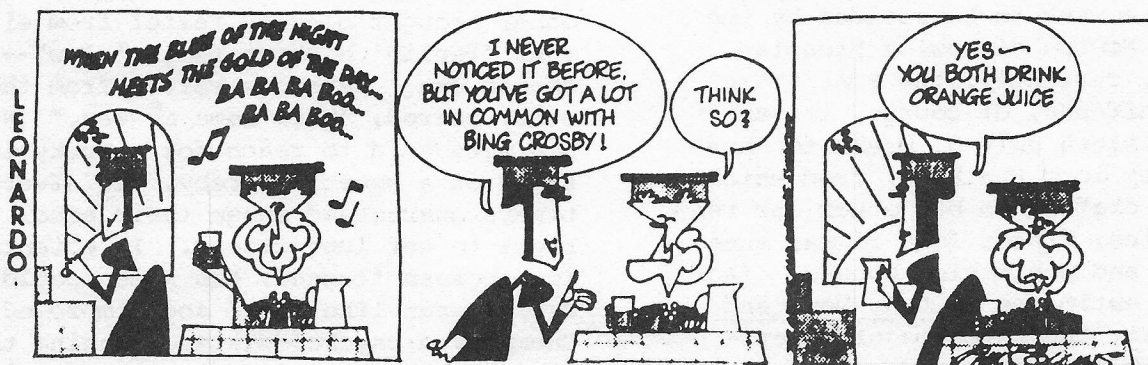
ARCHIE



by Bob Montana



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LEONARDO-Reprinted by Permission of Artists & Writers Syd.

BUT FIRST,

Collectors of old radio programs are rightfully pleased to locate programs with the commercials intact, because those "brief" messages convey much about our cultural history. Most of us can chant "L-A-V-A" or happily whistle "Rinso-White", and who does not know that Jack Armstrong never tired of them long before Bruce Jenner was born?

Besides tapping a nostalgic toe to the beat of Pepsi's propensity to "hit the spot", users of SPERDVAC's tape library have a rare opportunity to study in sound the crass, excessive commercialism that has evolved in broadcasting. To watch a movie on network television these days is to endure advertising mitosis--where each quarter hour the commercials, like electronic amoeba, seemingly reproduce themselves until the viewer needs to take notes to follow the plot. To listen to an hour of, say, the talented Lohman and Barkley on radio is to conclude that KFI's sales department has cracked the NAB Code.

Attacks against the abuses by commercial broadcasters began early in radio's history. Often called the father of modern radio, Lee DeForest told an early radio convention, "This child of mine is moronic, as though you and your sponsors believe the majority of listeners have only moron minds." Continuing this masochism annually, the network executives and license holders gather together for a week to be scolded by the likes of a Newton Minnow, a Nicholas Johnson or, currently, the PTA. This week of penitence, of course, leaves the broadcasters only 51 weeks to shovel the money into the bank, from which checks are drafted to buy other car rental companies, frozen food firms, theater chains and publishing houses. (According to estimates by U.S. News and World Report, the three major television networks' profits--not grosses--approached \$225 million last year, a gain of about 200% in the past five years.) Radio revenues, of course,

paid for TV's development, and the networks gratefully put radio into semi-retirement.

As Congress wrote broadcasting law, it legislated that the radio channels belong to all the people, and that broadcasters, the trustees for limited periods, would operate the channels in the public interest. Even NBC's David Sarnoff, who had foreseen the commercial possibilities, thought that radio was too important to be controlled by sponsors. At the beginning, NBC had a policy of indirect advertising, which Madison Avenue types would probably call "image" or "institutional", rather than "hard-sell." The collector of old radio can listen to the changes as they evolve from the sublime to the ridiculous.

What happened? In short, the Sarnoffs of NBC and the Paleys of CBS gave up programming control to a handful of advertising agencies and to people like American Tobacco Company's president, George Washington Hill, who, incidentally, was caricatured by Sydney Greenstreet in MGM's "The Hucksters."

The networks became primarily a transmission service for the "packages" produced by advertising agencies. The commercials grew longer, more irritating and tasteless ("There is no spit in Cremo cigars!"). One brand of cigarettes was good for our T-zone, and another brought blessed relief from either "feelin' high or feelin' low"--choose one. Sensuous voices from the ether purred, "Blow some my way." Women were told to reach for a Lucky instead of a sweet; thereby, the advertisers guaranteed women their equal right to get lung cancer. If scientific progress flagged, the admen could recycle words like "new" and "improved." Unemployed psychologists, changing their titles to "motivational researchers", could make us feel guilty, insecure or half-safe. Even if Madison Avenue could not turn swords into plowshares,

a word from.....

they could turn sheep fat into lanolin, and a common detergent into "Irium", which became a magic ingredient in Pepsodent when pushed by Amos 'n' Andy or Bob Hope.

The sponsor's booth became a fixture at the networks. Obviously, the sponsors wanted no controversy, only high ratings. Those who paid the bills controlled the program content. The Depression and war clouds were largely ignored. As an example, Cream of Wheat canceled Alexander Woollcott after he refused to stop criticizing Hitler. Radio was born as a new medium, but, by 1934, NBC-Red, the leading network, had no regular daily newscast. CBS had Kaltenborn twice a week (\$50 per) in fringe time, and NBC-Blue had Lowell Thomas, both of whom used radio primarily to promote their lecture tours.

Public grumbling about programming practices and Congressional mumbling about monopoly made the networks nervous and brought pressure to improve their image. CBS gave up controversial Father Coughlin. He paid well, but a non-sponsored "public service" Church of the Air would bring less heat and more prestige. Hours that had previously been devoted to sustaining fill-music by studio musicians were replaced with other sustaining programs like The Peoples' Platform, Town Meeting of the Air, and the University of Chicago Round Table, so that the networks could "point with pride" at the FCC.

To allay further criticism and, especially, to avoid punitive federal legislation, broadcasters sought out quality talent like Norman Corwin, Archibald MacLeish, Arch Oboler, Orson Welles and Edward R. Murrow. Ironically, when we look at the hallmarks of creativity in commercial radio, we find the most honored programs were, initially at least, sustaining programs. Imagine a network today subsidizing a Toscanini, Let's Pretend, Thirteen by Corwin, Ed Murrow, CBS Radio Workshop or The Mercury Theater.

One writer-director-producer, working mainly in sustaining no-man's land, epitomized the creative potential of radio. Norman Corwin delighted us with his whimsical stories of a dancing caterpillar or a dog in Purgatory. He produced memorable ballads of patriotism--with America's greatest actors and musicians. On four networks he told more Americans--on the highest rated radio program ever--more than we had ever known about our Bill of Rights, on We Hold These Truths. He became a chronicler and conscience of a nation at war in such productions as Untitled and On a Note of Triumph, not with mindless chest-beating, but with a thoughtful appraisal--often in verse--of our weaknesses as well as our strengths. Naturally, SPERDVAC proudly claims Norman Corwin as an honorary member.

When the government decided that advertising was tax-deductible, corporations gave their money to the advertising agencies rather than to federal tax collectors. This amounted to a government subsidy for broadcasters, because commercial time could then be sold readily. The final step in our present system of commercial broadcasting was the elevation of the Hooper and Neilsen ratings to the rank of god. Statisticians and accountants often replaced creative executives. Stop the music and let Fred Allen off!

Old radio collectors know that many radio producers, to their credit, believed in quality entertainment and public service. Certain programs were not for sale. It was the responsibility of the network to provide news, good music and information. Now the networks sell almost every available second, exemplified by NBC's arrangement with Gulf to sponsor any news special that preempts regular programming.

Orson Welles destroyed the world the first time on a sustaining dramatic series, but we may expect the real Armageddon to sound something like: "This is Edwin Newman in New York. Today the world is coming to an end. But first, a word from..."

Gene Word

RADIO GOES to SCHOOL

In September 1975, the Old Time Radio Club of Corry Area High School was born. My name is Hy Daley and I'm advisor of the OTR Club here at Corry High. I first grew interested in OTR when I ordered a few catalogues from ads in Stereo Review. I can still remember the first two programs of OTR I ever listened to - The Shadow's "Swamp of Death" and Flash Gordon's "Escape from Planet Mongo." I thought the kids at school would like the stuff, so I asked the Administrators if I could make this one of our activities. About 25 kids showed up and with a dollar membership we had enough to purchase a few more tapes.

In January 1976 we talked the local jaycees into purchasing several cassette playbacks and 50 Scotch C-60 cassettes and began taping cassettes for the old folks' homes and shut-ins in the area. We sponsored an old-time movie night and made some more money.

Also, in 1975, we were given the entire 16" collection of a local radio station that had been purchased by a new progressive broadcaster who was trying to make the station sound more modern. We gathered over 2,000 16" discs, and in addition we dug another 400-500 out of the ground. They'd been tossed into a floorless shed next to the broadcast building, and over the years they had settled into the ground.

During this past summer, we set up a center at the Warren County Fair and entertained thousands of people at our booth. We also sold cassettes to many folks who "hadn't heard things like this in years!"

This school year in my Broadcasting class (English 404), I used the "First 50 Years of Radio" tape I got from a trader in Evansville, Indiana. For a background lesson to radio, my classes have written and produced "Shadow" and "Lone Ranger" programs for our own enjoyment. This semester we're going to do a serial (soap opera).

Georgie Bishop, a friend who is also an OTR freak, has taped most of our collection of discs. In the past two years his methods and equipment have become so sophisticated that now I feel that our reels are as good as anyone's. I must admit that some of our first tapes were not the greatest - maybe some of you have "Boston Blackie" or "Philo Vance" reels that started with us.

This past summer, a disc trader in Ohio contacted the club and set up a 400 disc trade with us. Since this time, we've traded 150-200 discs all in VG to mint condition.

DID YOU KNOW?.....

When it comes to hobbies, Americans don't skimp. The Hobby Industry of America estimates that consumers will spend \$1.7 billion on equipment and supplies in 1977, a 65% rise from 1970. By 1980, a \$2 billion figure is expected.

The goal of our club at this point is to gain some good equipment of our own - not the school's!! We are now dubbing with a Sony and a Realistic, which are adequate but will undoubtedly wear out soon. We'd like to get hold of a Teac or Akai that would last our club a long time.

At this point, five members of our club who have graduated are going to broadcasting schools or have enrolled in Communications courses at colleges. WWCB, the local top 40 station, has given my kids a half hour show on Saturday mornings to present their own original material.

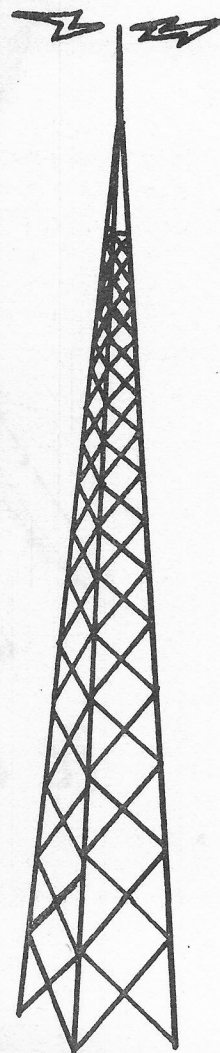
What is the future of OTR at Corry High? Good question, but at least it gives a handful of kids an alternative to the tube...

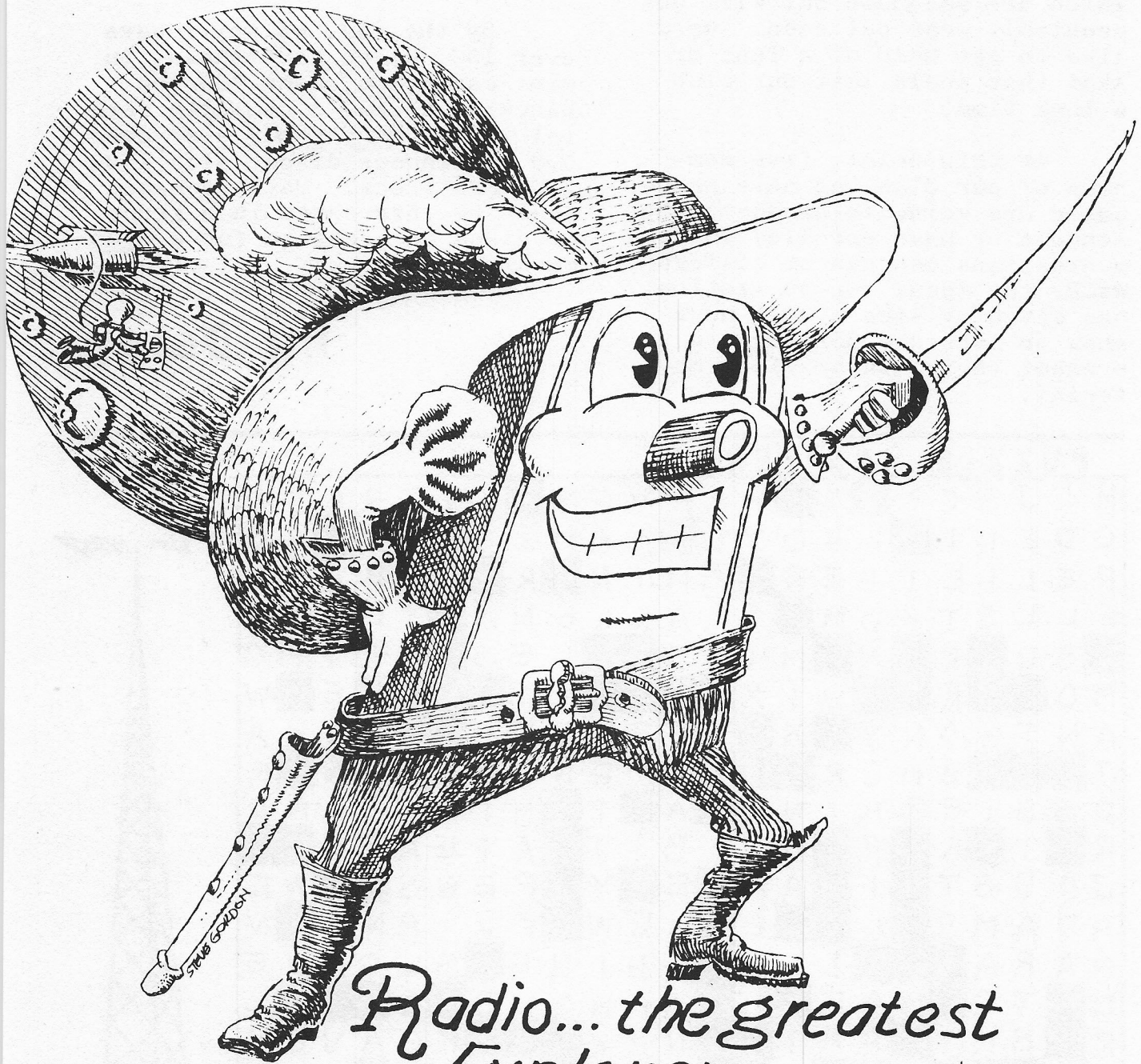
By the way, we still have over 150 "Cisco Kid" shows, in mint condition, many "Boston Blackie" discs, a complete serial - Aunt Mary (NBC) - of over 300 continuous discs, plus 150-200 AFRS discs. Maybe someone would be interested in a group of discs in exchange for a good machine.

Hy Daley

PUZZLE ANSWERS

H	I	J	A	C	K	C	H	A	R	V	E	E	R	E	T	T				
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T	H	E	S	E	C	O	N	D	M	R	S	B	U	R	T	O	N	E	N	





*Radio... the greatest
Explorer.
It explored the human mind!*

CARTOON by STEVE GORDON



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WORLD OF OTR....CONTINUED FROM PAGE 2

MILWAUKEE AREA RADIO ENTHUSIASTS- Ken Pabst 4442 North 77th. Street Milwaukee, Wisconsin 53218. Newsletter and tape lending library.

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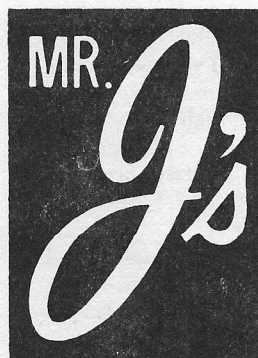
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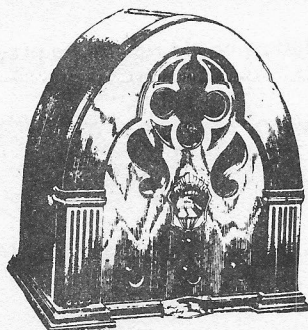
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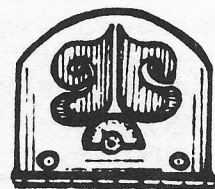
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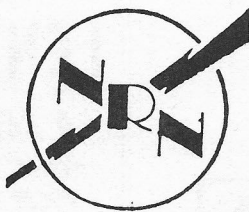
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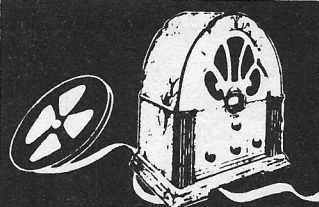
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National Radio Trader

Who Ever Heard . . .

of one magazine wishing another magazine a happy birthday?

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But then . . .

Sperdvac has so many swell people connected with it . . .

And . . .

does so many things to make our hobby grow . . .

That . . .

we thought it would be nice to wish Sperdvac's magazine a happy birthday on the event of it's second annual issue . . .

We also . . .

thought that somebody might read Sperdvac's who doesn't yet subscribe to National Radio Trader . . .

And . . .

we thought we'd give a sort of present to such a person to celebrate Sperdvac magazine's birthday—a sample issue of National Radio Trader.

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RUDY VALLÉE Kisses & Tells

Hubert Pryor Vallee reveals the highs and lows of a professional career that has spanned half a century. It started when "a punk kid from Maine who played a fair saxophone and who sang in an untrained, slightly nasal voice" picked up a megaphone and became "The Vagabond Lover." He went on to star in nightclubs, vaudeville, radio (the "Fleishmann Hour" and the "Sealtest Show" were first showcases for many of today's top entertainers), television, movies, and the stage. There are hundreds of delightfully wicked and witty bits about the stars of yesterday and today: Milton Berle, Walter Winchell, Ginger Rogers, John Barrymore, Victor Borge, Alice Faye, Bing Crosby, Ed (Archy) Gardner—to name-drop but a few. An absolute must for Old Time Radio buffs!

My Life With

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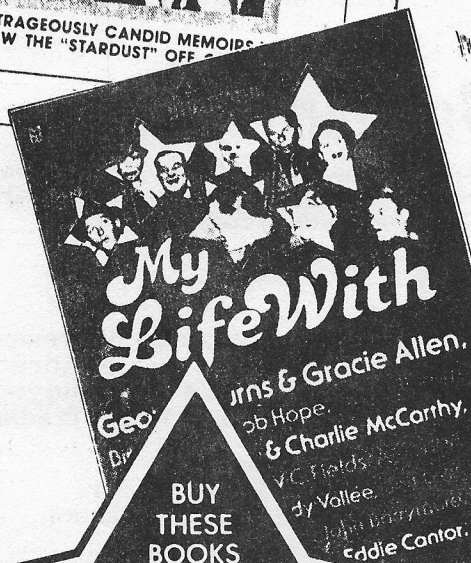
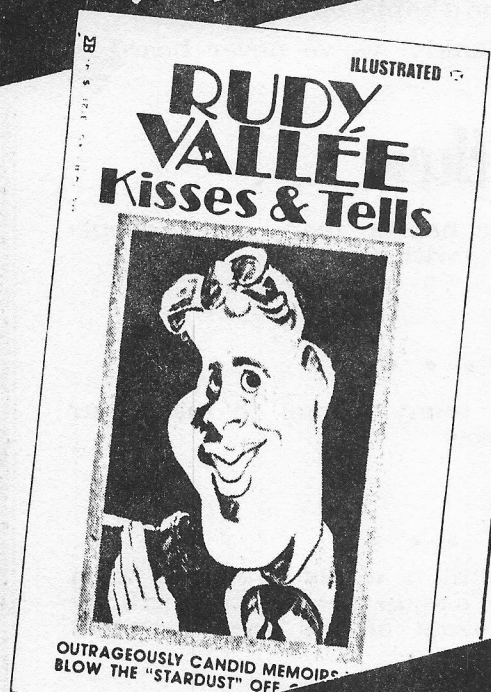
George Burns & Gracie Allen, Eddie Cantor, Bing Crosby, Bert Lahr, Marlene Dietrich, W.C. Fields, Bob Hope, Al Jolson, Marilyn Maxwell, Frank Sinatra, Edgar Bergen & Charlie McCarthy—and more!

BY CARROLL CARROLL

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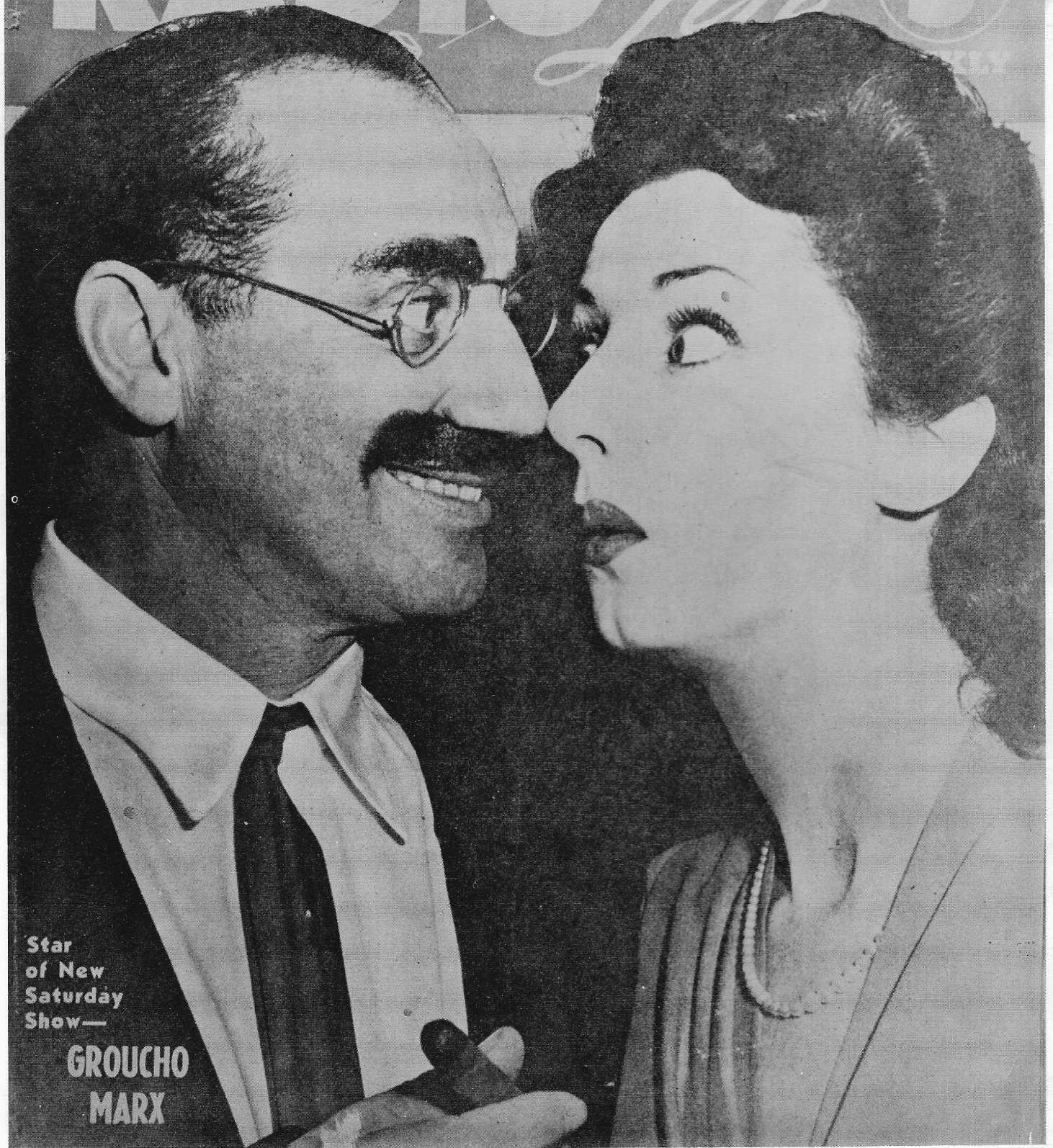
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